VOGUE

JUNE
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hot news from New York, Paris, Milan

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unexpected makeup

beauty & health: the water connection

special
facing life today-
6 women speak out

Adolph Schuman FOR *Lilli Ann*

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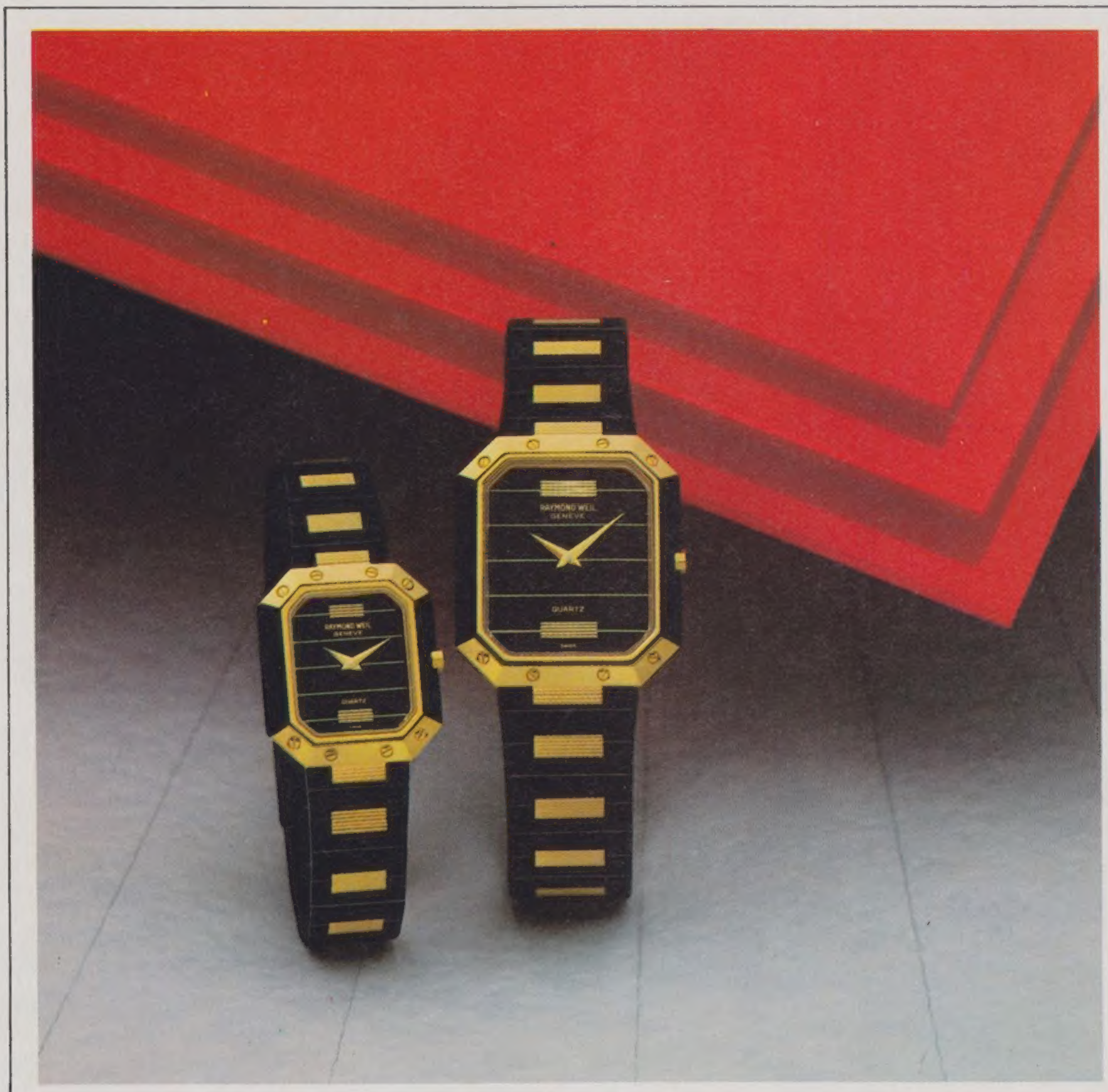

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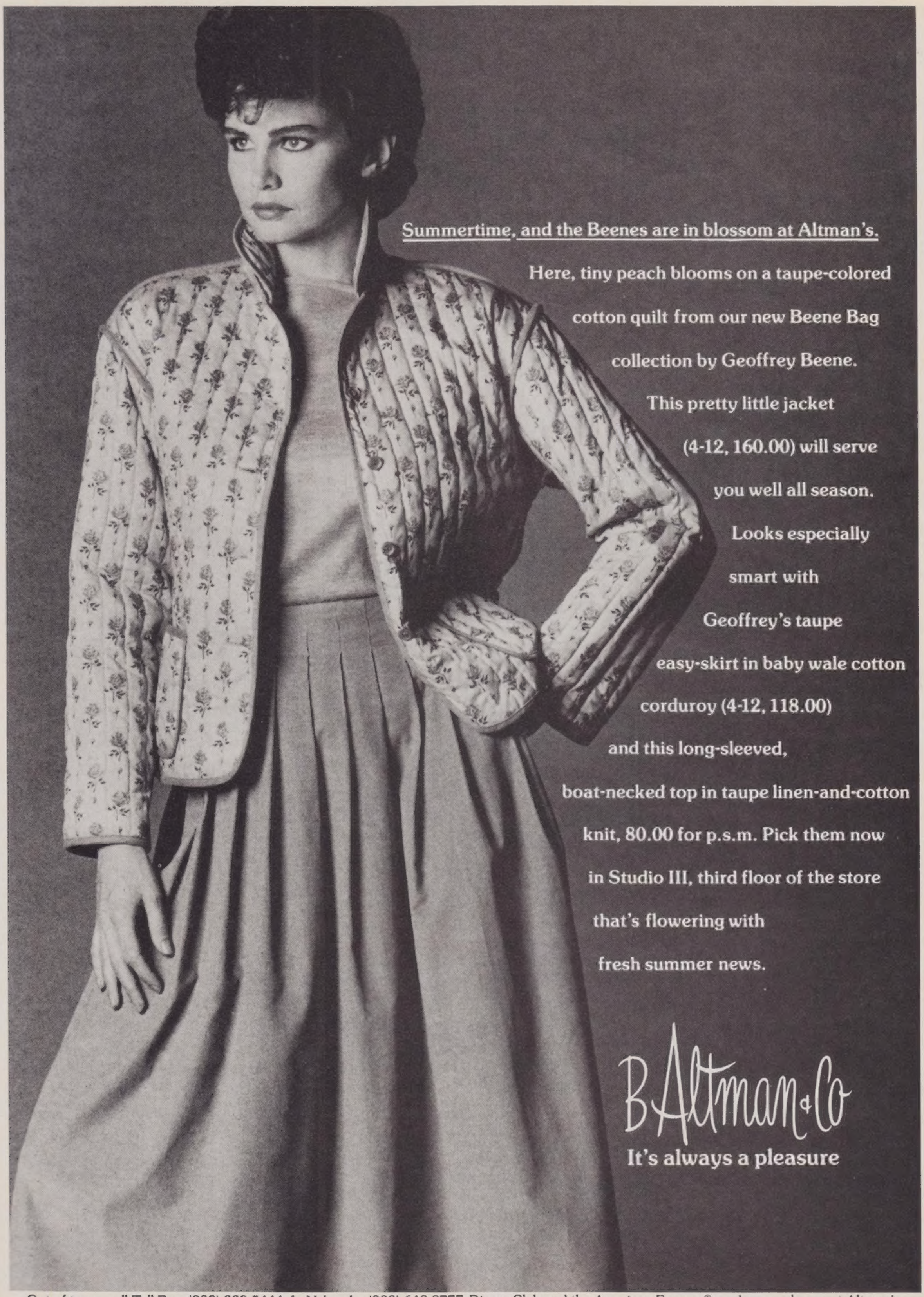
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The American Look

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VOGUE®

june

FASHION

142-150 Vogue's View: People, Places . . . Ideas. Edited by Mary Russell
153 Point of View: Where to Look for Change in Fashion—Key Signals that Tell You More
154-163 Currents and Cross Currents—the Hot Fashion Names To Watch
164-171 Paris/Milan: The News to Watch
172-177 Summer's Hottest Finds
178-183 Back to Back
212-217 All the Difference . . . in Color!
218 Vogue Patterns: A Top Idea
226-241 The Idea Is . . . Delight!
242 Last Word

BEAUTY AND HEALTH

64 Beauty Now/Cover Look: New Allure
68 Hair Now: Excitement

70 Shape-Up Now: Move!
72 Mind Health. By Carol Tavris, Ph.D.
76 Beauty Now: New Perspective
80 Beauty Q & A
82 Health. By Melva Weber
101 Fitness Now: Spa Tips
102 Hair Now: Style
114 Your Well-Being: A Life-Long Relationship. By Barbara Lang Stern
184-187 An About-face . . . The Beautiful Surprise: Asymmetric Makeup
220-225 The Water Connection
221 Seawater: The Primal "Cure." By Shirley Lord
222 Water: The Vital Nutrient. By Karen Anderegg
224 Exercise: The Added Benefit. By Dorothy Schefer
244-252 HealthStyle: A Food/Mood Link? . . . Contraceptive News . . . the Best Undercover Fitness Gear . . . and more

PEOPLE ARE TALKING ABOUT

41-58 What's News, What's Coming: Movies, Books, Art, Music, TV, Restaurants
86 Between Us. By Lorraine Davis
92 Defense—Is Your Money Well Spent? By Susan Lee
104 Life After Breakfast. By Amy Gross
110 Talking About . . . Money. By Lisa Gubernick
188-195 Vogue's Eighth Annual American Woman Symposium: Women Now—The Open Doors. Edited by Lorraine Davis
191 New Identities. By Laura Flynn McCarthy
193 New Effectiveness. By Marion Asnes
195 New Work/Family Solutions. By Patricia O'Toole
204-209 Hell Revisited
204 "1934": An excerpt from the novel by Alberto Moravia
207 Fascinating Fascism. By Michael Korda
208 The Hunter: A Profile of Simon Wiesenthal. By Gloria Emerson
210 The Enigmas of Goya. By Barbara Rose

LIVING

116 Living: Visions. By Barbara Plumb
119 Wines: Sauvignon Blancs. By Martin Gersh
126 Entertaining: Sparkers. By Sandi Britton
129 Food: Summer-Light Dishes. By Colette Rossant
196-203 Ad-Meier-ing: Kate and Richard Meier's New York Apartment
198 Meier's Design Esthetic. By Paul Goldberger

TRAVEL

132 Travel Now. By Richard Alleman
135 The Lure of Living Lavishly: Bangkok's Oriental Hotel. By Richard Alleman
138 Sailing the Greek Isles. By Kathleen Madden
141 Vogue Travel Guide

IN EVERY ISSUE

16 Masthead/Your Letters
96 Horoscope. By Maria Elise Crummere

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Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Eric C. Anderson, Treasurer; Pamela van Zandt, Secretary. Second-Class postage paid at New York, New York 10001 and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $24 for one year; $46 for two years. In Canada, $30.50 for one year, $59 for two years. Elsewhere, $36 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 173, NO. 6, WHOLE NO. 3215. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80302

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PERRY ELLIS

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FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 Munchen 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
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Your Letters

April showers (of praise) . . .

Your April issue of Vogue, 1983, is one of the finest you have ever published. The fashion features are very well done, however I really enjoyed your editorial articles. "Who Are the Real Man-Haters" is especially a wonderful article and needed to be written for years concerning the truth behind the new ultra-conservatives. "Jessica Lange—Going for It All" and "The Weaker Sex?" are also terrific.

In short, your articles of recent have reflected the importance of self-awareness in beauty as well as other primary elements in women's lives today. I am pleased that you incorporate family life, employment, psychology, health, and the liberal arts in Vogue, aspects that demonstrate that the modern woman understands the importance of a strong mind.

Thank you for such a fine magazine.

Jane MacDonald
Akron OH

I have just finished reading the April issue and found a number of excellent articles. Barbara Rose's "Anatomy and Destiny" and Mary Kay Blakely's "Who Are the Man-Haters?" provided some helpful information for me as a struggling mother of a teenager. Clearly, your magazine concurs with the notion that physical and intellectual fitness are equally vital for the woman of the '80s.

Thank you for providing these types of wonderful insights by such sensitive and sensible women.

Louise Ross
McLean VA

. . . and cries of rage

I am writing *(Continued on page 108)*

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LANCÔME
PARIS

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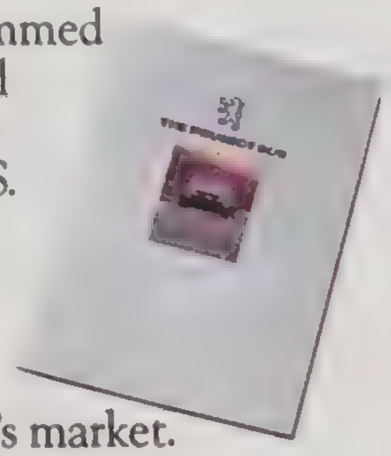

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Of The Dark.

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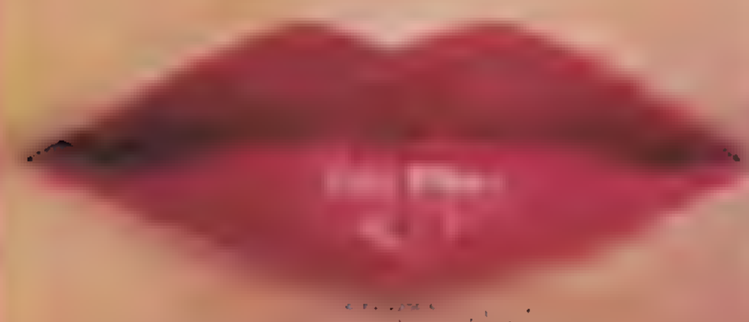 After 2 hours with Lip-Fix	After treatment with Lip-Fix for 14 to 21 days	After treatment with Lip-Fix for 14 to 21 days

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What's News

WHAT'S COMING

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BERGMAN

the last picture show?

Ingmar Bergman's latest and—according to the director—last film is almost a contradiction in terms: a cheerful confabulation by the Swedish master of gloom and doom, a light epic, a film about the obsessions of a lifetime rendered as gossamer, or ornaments on a Christmas tree. *Fanny and Alexander,* about the initiation of a brother and sister into the world of adults and other mysteries, is Bergman's summing-up film; but in its mood of enchanted benevolence it represents a kind of release, as if Bergman and his demons had at last come to terms, agreed to let each other go.

The time is 1907, the place a provincial town (actually Bergman's native Uppsala), and the large Ekdahl clan is gathering to celebrate Christmas. The theater to which many of them have dedicated their lives is performing a nativity play. At home, Helena, the widowed matriarch, presides over preparations for the feast, while young Alexander (Bertil Guve), the artist-in-embryo, is playing solitary games amidst the opulent clutter of the Victorian mansion. Hiding under a table, he watches as the keyhole of a door mysteriously opens, hears the sounds of a music box, the clatter of a pitcher refracted at a magnified volume, and we know that images and sounds are being laid away in a storehouse of memory, to reverberate with Proustian clarity at the proper time. When Alexander goes to a window and looks out at revelers in the snow, time stands still. In one of those understated insights that Bergman and his always-sympathetic cinematographer Sven Nykvist could only have arrived at after years of collaboration, the perfect round clearing in the frosted glass takes on the seminal shape of a frame: the voyeur's, the moviemaker's take on the world.

From here, the film does not so much move forward as expand in ever widening circles to encompass the major themes of Bergman's work. God, necromancy, the theater, licit and illicit love, good fathers and bad tumble over each other in generous profusion, as Mozart, Shakespeare, Feydeau, and Strindberg wink from the wings. *Fanny and Alexander* shares with another late, great work, Shakespeare's *The Tempest,* that sense of complete freedom, of an imagination that has earned the right to disregard the conventional boundaries between light and dark moods, death and life, humor and horror, dream and reality.

The Ekdahls, to whom we are introduced at some length, comprise a world within a world—a "little world," as one character describes it, that, like the theater, reflects the larger world. As they "act out" their lives (and echoes of earlier films), eating, drinking, philandering, farting, failing, they are being forgiven for their sins by the man who is at once their son, their creator, their director.

Tragedy and comedy lie down together, and no melodramatic incident is without a touch of parody. When Oscar, Alexander's father, is stricken while playing the ghost in *Hamlet* and dies, he immediately turns into a "real" ghost, lovably feeble and far more plausible than his impersonated one. Their mother remarries—to a tyrannical bishop whose household is as terrifying, whose relatives as perfectly and unredeemably wicked, as those in a fairy tale.

Fanny and Alexander reunites Bergman regulars (Erland Josephson as an old antiques dealer, Jarl Kulle as the womanizing brother, and, cast comically against type as a dank, mean-spirited *(Continued on page 42)*

Pernilla Allwin as Fanny, Bertil Guve as Alexander. *Top:* Mother (Ewa Froling) clings to wicked stepfather (Jan Malmsjo)

Drumming out the demons—Bergman's rosy "Fanny and Alexander": *right,* Gustav Ekdahl (Jarl Kulle) toasts family, friends played by, *from left,* Erland Josephson, Ewa Froling, Pernilla Wallgren, Borje Ahlstedt

MOVIES

MOVIES M

servant girl, Harriet Andersson) with Swedish theater veterans whose faces are new to American audiences.

Although Alexander's viewpoint is central, one of the sources of the film's emotional richness is Bergman's obvious delight in living through all of his characters—the three Ekdahl brothers, the evil bishop, and, perhaps most especially, the beautiful elderly Helena, easing into death, who is describing Bergman's dual perspective when she describes her own, the sensation of being "old and a child at the same time."

Bergman's new-found serenity is not achieved without a certain loss, at least for his audience. I miss the intense engagement by and with women. The sexual dynamics are basically unchanged—the men weak, the women all-wise. But a truce has been effected; guilt and anxiety have dwindled into a few spasms of resentment. The etherally beautiful mother (Ewa Froling) and the lusciously desirable Maj (Pernilla Wallgren) are wonderful, but heretofore the erotic and the spiritual came together, unforgettably, in those endlessly complex, demanding, disturbing, sensual *and* intelligent Bergman women. Harriet Andersson, Maj-Britt Nilsson, Eva Dahlbeck, Bibi Andersson, Gunnel Lindblom, Ingrid Thulin, Liv Ullmann—the characters they and Bergman created together were for many of us landmarks of our growing up years, daring testimonials to the possibility of a grown-up, radiantly aware womanhood undreamt of in the American cinema. —M.H.

MOVIES MO

Laugh Until You Die

Grand Mrs. Herbert (Janet Suzman) in the throes with draughtsman Mr. Neville (Anthony Higgins).

Social revolution is always fascinating, specially in period dress. We delight in Beaumarchais's *Marriage of Figaro,* via Mozart-Da Ponte, knowing that the guillotine will soon chop-chop in the Place de la Concorde. Today, we revel in Peter Greenaway's *The Draughtsman's Contract,* where, in Restoration England of 1694, the newishly richrich landed gentry live exquisitely high on the hog. We, in the twentieth century, know the social revolution, the class wars of their future. This knowledge deepens the darkness of Greenaway's comedy-mystery film, adds a poignancy to its visual, erotic, auditory excesses. And vanguard English filmmaker Greenaway is a master eye, ear, and movie architect. To reveal any of the plot is to give it all away. But I will tell you that this is the most visually beautiful, ungrandiose film in years, the most stylishly witty, the most erotically worldly, and the most entrancingly ambiguous. —L.L.

BOOKS BOOKS BOOKS

ISABEL EBERSTADT

DON'T LOOK NOW BUT ISN'T THAT...?

The readers of Isabel Eberstadt's just-published novel, *Natural Victims* (Knopf) are heavily into guessing. Could "Sis" Melmore, the beautiful, richer-than-cream middle-aged best-best dressed, WASP socialite heroine really be the legendary, late ??? . . . the gardening doyenne ??? . . .a writer of a certain novel herself??? . . . and Jim Melmore, Sis's autocratic Wall Street Jewish tycoon husband, who demands, and gets, absolute obedience from his wife, and total anarchy from his children, couldn't that be . . . ???

Says Eberstadt *(above),* daughter of the late Ogden Nash, wife of photographer Frederick Eberstadt (their world fusing the arts, intellect, and money): "Obviously the book is about rich and powerful people; that happened to be the world I was observing. One reason I wrote this book was to answer a question that was puzzling me: is it possible—in a world where there is money, power, elegance, competition, pressure to such a degree—to lead any kind of a life that anyone would want to lead? I've had the experience, as people were reading the galleys, of having my wrist grabbed by some very *thin* fingers, and people saying, 'It's about *my family;* how could you possibly know?' "

In this, her second novel (her first, *The Banquet Vanishes,* was published when she was twenty-two), Eberstadt proves herself a beguiling storyteller. "My first audience was my older sister. I told her stories to keep her up till midnight—I never wanted to sleep."

Her breathless, run-on prose is perfect for this grown-up version of a 1960's Nancy Drew mystery, where the heroine, searching in Paris for her spaced-out daughter (with forays into the drug culture and the world of terrorist politics) confronts some of life's uglier aspects and saves the day through the power of her underlying innocence—and the magnetism of her conquers-all charm. Beauty, it seems, is its own reward. —S.B.

DUANE MICHALS

Bringing up Mom and Pop

Gramps and Nana used to warn against hanging out the family laundry in public. Now, malcontent kids get satisfaction —and dough—by hanging it out on the best-sellers lists. Bing Crosby, Peter Sellers, whipping-girl Joan Crawford are only the more prominent parents recently trashed in print. Here is a more distinguished entry in the disaffected diaper derby. In *Whose Little Boy Are You?* (St. Martin's) Heywood Hale Broun ruefully and wittily remembers his own miserable growing-up, in the New York 'twenties and 'thirties, with parents Heywood Broun (popular socialist columnist) and Ruth Hale (pioneering, ultimately frustrated feminist)—plus an ever-shifting field from the Algonquin and Broadway stables of wits, performers, and perpetual houseguests. "Growing up" is a bit misleading though. Young Broun (now a CBS News special correspondent) was birthed into a premature and stultifying adulthood, thanks to the "enlightened" attitudes of parents who couldn't think of any other way to deal with the kid. If he veers off into stout-little-lad mawkishness occasionally, Broun generally treats his sad, drifting parents with more compassion than he allows himself. Readers planning to blow the whistle on their own moms and pops, take note. —ALLENE TALMEY

("PATA" continued on page 46)

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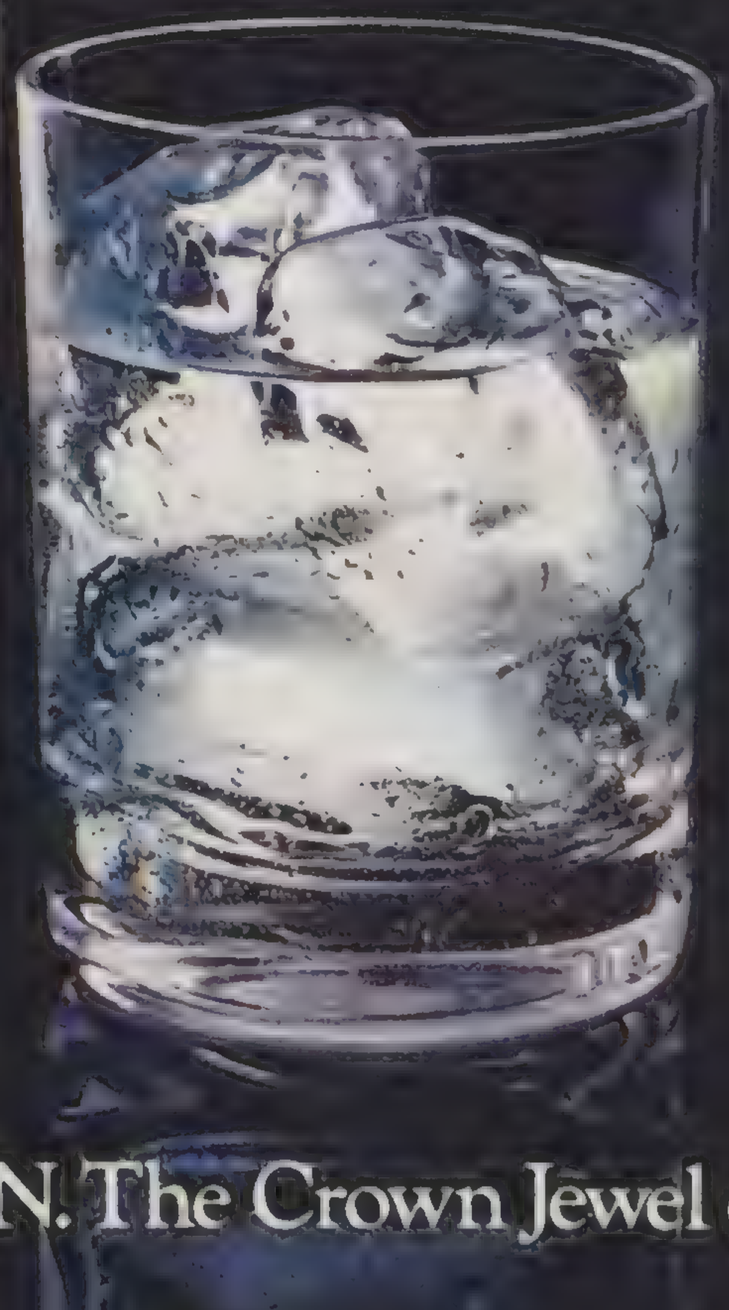

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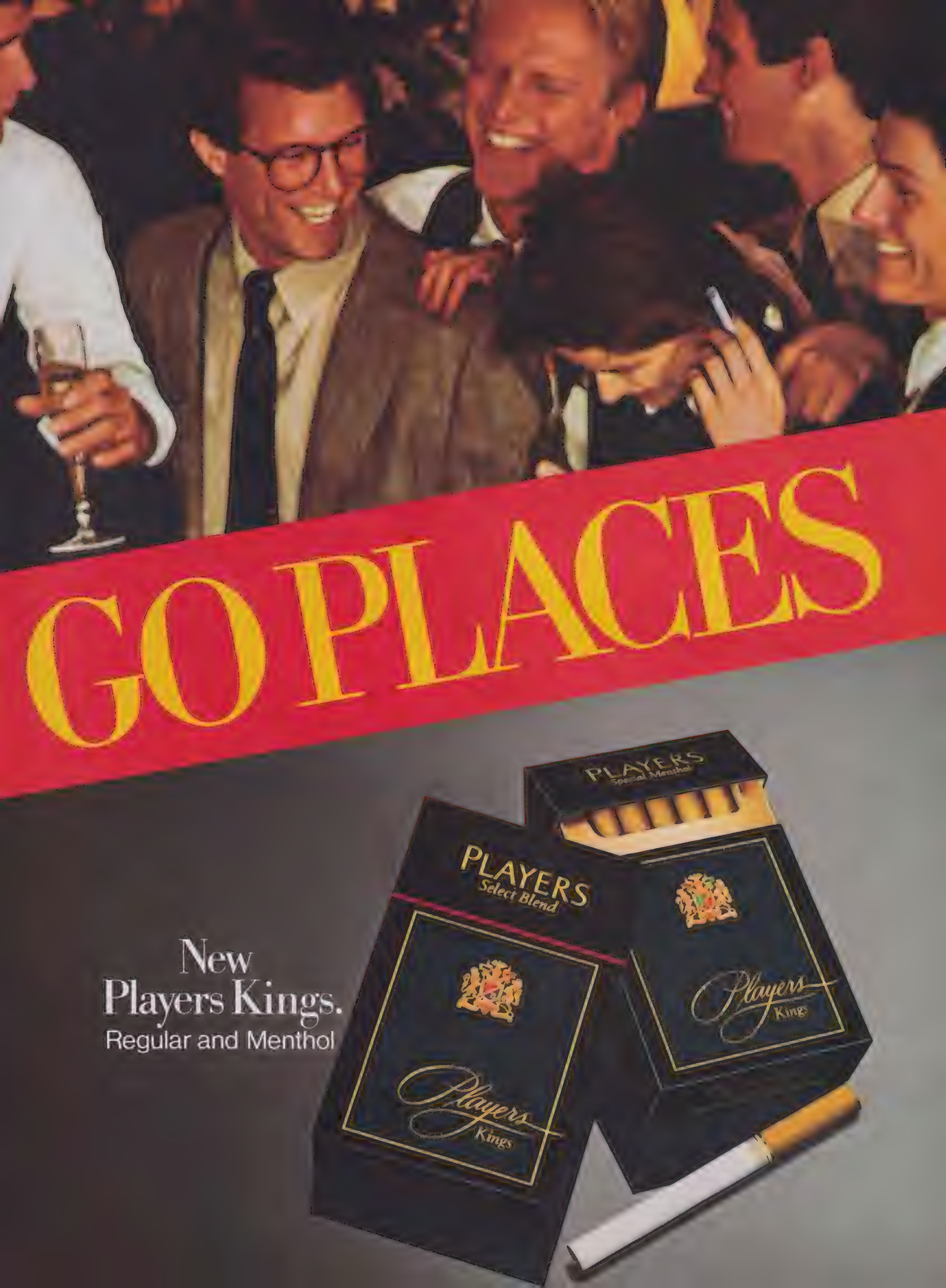
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PEOPLE ARE TALKING ABOUT... BOOKS

George Balanchine coaches Suzanne Farrell in *Mozartiana*

THE BALANCHINE MIRACLE

"Euclid alone/Has looked on beauty bare . . ." We intoned these sonnet lines by Edna St. Vincent Millay in my long ago high school days and felt utterly suffused by pure delight in the secret geometries, the hidden geometries. Euclid perceived them, even codified them, so did Miss Millay in her verse. Then we found Picasso and Stravinsky who had looked on "beauty bare," and given her whole to twentieth-century eyes and ears.

Sometime in the 'thirties—miracle of miracles—here was Balanchine, his *Apollo* (the year was 1937!) conducted by its composer, Stravinsky, danced by Balanchine's own American Ballet, at the Metropolitan Opera, and we all instantly knew that the choreographer from Russia by way of Diaghilev and Paris was one with Picasso and Stravinsky. This, indeed, was modernism. Our sensibility would never be the same.

And for almost four decades (the New York City Ballet officially began in 1948) Balanchine assiduously cultivated our modern sensibility. Now he no longer heads *his* ballet: time and human fragility do not respect genius; but Balanchine's monument, his New York City Ballet, remains, with its repertoire of masterpieces, unique in the world. And here is *Choreography by George Balanchine, A Catalogue of Works* (Eakins Press Foundation): 425 works, from his first, 1920, to a Suzanne Farrell solo, 1982. A meticulously annotated compendium superbly presented in one of the most beautiful volumes I have seen. What could be more fittingly commemorative than this magical roll call? —L.L.

STEVE CARAS

THE TRUTH ABOUT HOLLYWOOD

Movies are the *lingua franca*. If a cannibal tribe tossed me into a pot and were about to work up a hot boil, and I cried out, "But what about Vivien Leigh when Clark Gable doesn't give a damn?" those jungle deep-fry cooks would instantly cease piling up the faggots and challenge me to a movie trivia contest. Gavin Lambert has written a humdinger of a novel, *Running Time* (Macmillan), which will titillate any movie appassionato.

Actually, this saga of Hollywood, mixing "real" people (just about everyone who was anybody) and Lambert-imagined people (what echoes of the realies these are!), is about the most fun since the palmy days of fan magazines. Wait until you get involved with Baby Jewel and her Momma, Elva Kaye, hot from Chicago to make fame & fortune circa 1919. You will become so involved as you chute the golden chute-the-chutes with them, over some sixty-four Hollywood-traumatic years, that I exhort you to leave *Running Time* for a span of endless summer days. You will be entrapped in this novel the way I am always enraptured by great about-Hollywood movies, such as *Sunset Boulevard, A Star Is Born*, and *S.O.B.*

—LEO LERMAN

Irene, daddy Louis, sister Edie—early on

Inside Irene Mayer Selznick

Pre-World War II Americans doted on self-made American Royals: Emperor of Hollywood (could only be Louis B. Mayer, ruler of MGM), Prince of the Realm (could be David O. Selznick, overlord of *Gone With the Wind*). Irene Mayer Selznick's father was the Emperor and, despite parental displeasure, Irene married the Prince, and went on to live, happily, then unhappily, at least with him, for a long, long time. Then she went to NYC, produced *A Streetcar Named Desire*, etc. etc. And here is her calm, family-investigatory, L.A.-N.Y.-shrewd memoir of all that. Surprise: *A Private View* (Knopf) is really about what it's like not to be a Jewish Princess when your Daddy is the Emperor. —L.L.

("PATA" continued on page 53)

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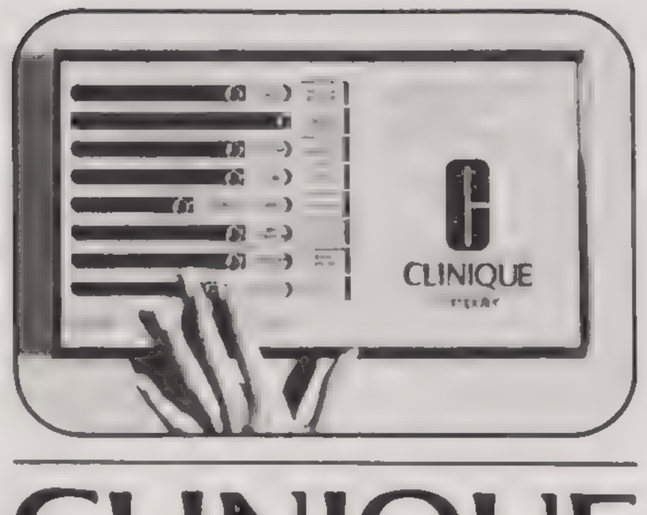

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AMERICAN AS "AMERICAN GOTHIC"

The persistence of "American Gothic," 1930

Grant Wood: The Regionalist Vision; Whitney Museum of American Art, NYC; through September 4. With "American Gothic" (1930), Grant Wood did something very rare—he created an archetype from scratch. This image of a Midwestern farm couple dwells on the high plateau of archetype, where it has very little company. "American Gothic," meet Rodin's "Thinker." And Andy Warhol's "Marilyn." Whistler's Mother is somewhere in the vicinity, but she seems to have faded a bit from the culture's attention. We think of Rodin, Warhol, and Whistler as innovators. They pointed esthetic experiment in the direction of primal imaginings. New icons resulted. It doesn't always happen that way. Iconic images are sometimes the offspring of nostalgia, as with Andrew Wyeth's "Christina's World." Our age is addicted to the *frisson* of the new, yet it wants reassurances as well. Grant Wood, Iowa's favorite artist-son, provided these aplenty. "American Gothic" has settled into the American memory with all the persistence of the dollar bill's George Washington.

In her catalogue of the current retrospective (organized for the Minneapolis Institute of Arts), art historian Wanda Corn documents an astonishing array of "American Gothic" parodies, the best evidence that the painting has achieved the status of an archetype. This dour pair, he in overalls and she in a no-nonsense apron, have turned up in ads, greeting cards, and political cartoons. At first glance, "American Gothic" looks like a perennial victim, a sitting duck of an image. This stern farmer and his righteous wife are the sort who set the fingers of satirists itching.

Wood himself viewed the couple with a degree of ironic detachment, admitting in his mild-mannered way that "These people had bad points"—a total lack of humor, one might suggest for a start. Yet he shows their good points too, above all the strength that helps them withstand the slings and arrows of unkind raillery. Knock "American Gothic" down and it pops right back up. This resilience may not breed sympathy, but it certainly engenders respect. Even the cruelest satirist recognizes something admirable, and something peculiarly American, in this leathery couple.

The rest of Wood's oeuvre is not so familiar, a state of affairs this exhibition will do much to change. Nearly one hundred paintings, drawings, and lithographs show the Depression-era Midwest transformed by Wood's version of Northern Renaissance precision. Rolling hills become billowy patterns, with foliage and architecture rendered with pristine clarity. All that is bleak about the heartland's prairies and small towns becomes toylike, but not necessarily charming.

Present-day sensibilities are apt to find Wood's vision unconvincing, not to say misleading. Only when he faces up to the "bad points" of his subject does he address the fears that lurk behind nostalgia. He did this with "American Gothic," he tried to do it in such paintings as "Daughters of Revolution" (1932); yet for the most part he tells only the reassuring side of the story. In order to stay alive, an image must tell us both sides.

The exhibition travels to Minneapolis, Chicago, San Francisco.—C.R.

("PATA" continued on page 55)

THE FLOWERING OF FANTIN-LATOUR

Fantin-Latour; Fine Arts Museum of San Francisco; June 18–September 6. Henri Fantin-Latour lived and painted in the midst of the nineteenth-century avant-garde. His friends included Gustave Courbet, Claude Monet, and, above all, Edouard Manet. With his paintings and lithographs on themes from Wagnerian opera, Fantin-Latour aligned himself with the most advanced musical currents of his time; yet he was not an avant-gardist.

In 1874, when Manet was tempted to show his paintings at the first Impressionist exhibition, Fantin-Latour persuaded him to stay out of it. The Impressionists were too extreme, too raw, mere parodists of the tonal subtleties that he, Fantin-Latour, and Manet had achieved. It escaped him that Manet too was an extremist, perhaps the most radical painter of the nineteenth century. And it may escape us that Manet did have a conservative side, a commitment to the direct observation that animates so much major art from the time of the Renaissance on. Now the National Gallery of Canada has organized a show of 150 works that demonstrates the brilliance of Fantin-Latour's own contribution to that heritage.

The artist is best-known for his still lifes with flowers. The exhibition includes two dozen of these in oils and one lithograph. Fantin-Latour's hand was not graceful (he was too much the proper *bourgeois* to put on airs), yet his eye for tone and hue reliably produced beauty of a quiet sort. He sacrifices flair to a meticulous rendering of textures. In Fantin-Latour's art, enamelware seems as much a work of nature as the "enameled" petals of a wildflower. Only the highest artifice can achieve such effects.

Fantin-Latour filled his portraiture with leading personages of late nineteenth-century arts and letters. His images of Verlaine, Rimbaud, Manet and Zola are exceedingly formal by current standards, yet all the more revealing for that. The painter shows us the nuances of personality straining against a code of elegance to which each of these figures willingly submitted. The urban self was a somber spectacle in

Fantin-Latour's portrait of Manet, 1867: "outwardly calm but inwardly flamboyant"

those days, outwardly calm yet inwardly flamboyant; these portraits do delicate justice to both qualities.

The exhibition's surprises are in its selection of Fantin-Latour's works on motifs from Richard Wagner's operas. These are swirling, misty images filled with emotion-laden gestures by Parsifal, the Valkyries, and other Wagnerian stalwarts. Wagner shares the role of tutelary spirit with Delacroix, whose example launches Fantin-Latour's imagination on its most exuberant flights. With the help of Fantin-Latour's Wagnerism, the art of the French Romantics extended its influence very nearly to the dawn of the twentieth century.

—CARTER RATCLIFF

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Mary Garden *(center)* as Carmen; Edouard De Reszke, Geraldine Farrar in "Faust"

TRACKING DOWN THE GOLDEN OLDIES

In any kind of music, given the plethora of recordings available, it is almost impossible to point to one set of recordings and to call it, without qualification, *the* definitive album in the field. And yet in the especially complex area of LP reissues of historical recordings of great singers, that is exactly what one can do.

The area is complex in large part because there are so many big and small competing companies issuing LP releases. Sometimes they are giants like American RCA or British EMI, which can draw on their own archives. More commonly, they are marginal concerns that make their LP dubs not from the masters but from commercial copies of cylinders or flat disks they obtain from collectors.

Thus an eager neophyte is confronted with innumerable problems. First, the very question of which singers to explore, since by now nearly a century of vocal recordings can be heard. Second, which records of a given singer to buy. Someone who is seeking out, say, the disks of Nellie Melba must choose between a variety of LPs with frequently overlapping selections. Some may sound better than others, and some cuts may be transferred at incorrect pitches, since singers often recorded on equipment with playback speeds of which we are now uncertain.

The "definitive" introduction to this field consists of two six-disk albums on British EMI called *The Record of Singers* plus another twelve-disk set entitled *The Record of Singing,* Volume Two. The nomenclature is confusing. There was an initial twelve-disk Volume One of *The Record of Singing* that came out in a limited edition in 1977, complete with a superbly informative book about the selections by Michael Scott. It quickly went out of print and became a collector's item. Volume Two appeared in 1979, in greater numbers, and is still available.

Now EMI has reissued Volume One in the two volume, six-disk set format with the revised title. Crucially, certain pitch errors in the original issue have been corrected. Less crucially, Scott's book is no longer included, although it remains available in hard cover in this country from Scribner. The book for Volume Two is still included in paperback in that album. EMI has also issued a single-disk supplement to Volume One that seems rather extraneous to the whole enterprise.

The main albums consist of twenty-four LP's. The first twelve are devoted to recordings up to 1914, the last twelve to the period 1914–25. The list of singers here is encyclopedic—nearly every famous old singer you've ever heard of, plus lots you haven't. There are 209 in the first twelve disks alone, ranging alphabetically from Hermann Abendroth to Giovanni Zenatello. The first side begins with Alessandro Moreschi, the only castrato who recorded, keening his way through Schubert's "Ave Maria." Other well-known singers in the first six-volume set (in the new configuration) include Adelina Patti in an aria from Bellini's *La Sonnambula,* Geraldine Farrar, Emma Calvé, Mary Garden singing Massenet, Mattia Battistini singing Meyerbeer.

In the next six-disk set come the likes of Francesco Tamagno (the first Otello), Enrico Caruso, Luisa Tetrazzini, and Ernestine Schumann-Heink. A short list of those in Volume Two includes Amelita Galli-Curci, Lauritz Melchior, and Lotte Lehman.

These records represent not just the best possible introduction to historical recordings, the perfect stimulus to encourage further exploration of entire LPs devoted to individual singers; they are also, more significantly, the first attempt to provide a coherent documentary overview of the singing voice from the earliest days of recorded sound to the last gasp of the 78 r.p.m. disk in 1951. The selections are shrewd, the care with which they are presented exemplary (especially in the pitch-corrected reissue), and the whole twenty-four LPs amount to a breathtaking compendium of singing technique, style, and repertory from the end of the last century onwards.

To the beginner, old records like this may sound scratchy and distant at first. But to immerse oneself in this world is to rediscover a menagerie of flamboyant, glamorous, impassioned, and vastly talented singing artists. These were the last years in which opera still flourished as a living, breathing, vital, and creative art form; and the sense of excitement and commitment that pervades these disks shines through even the dimmest of antiquated technologies.

—DAVID SARGENT

("PATA"continued on page 56)

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Carlos Kleiber: Chicago Symphony expects him in June

now YOU SEE HIM —now I now you don't

The most mysterious conductor in the world and the greatest, of the middle generation, is Carlos Kleiber. Here, Helen Matheopoulos, the author of "Maestro" (Harper & Row) pursues German-American Kleiber, documents his genius.

"I want to be a vegetable. I want to grow in a garden; I want to have the sun; I want to eat and drink and sleep and make love and that's it," Carlos Kleiber confessed to Leonard Bernstein, trying to explain his ambivalent, love/hate relationship to conducting. His problem, he went on to claim, is that he doesn't like to work, would be quite happy doing nothing, and will therefore seize any excuse to postpone the first rehearsal. This, plus his reluctance to actually *sign* even the few contracts he agrees to as well as his refusal to give interviews, partly explains Kleiber's reputation for being "difficult," a perfectionist who conducts only when he feels that circumstances are right and offer him a chance, at least, of realizing his vision of a work.

Yet it is significant that this "difficult" conductor has an impassioned following, that his rare appearances are always "an event," that musicians respond to him with unusual warmth and protectiveness as well as wholehearted admiration. "Carlos Kleiber is the only conductor who actually manages to say 'no,' " remarked younger colleague Riccardo Chailly, who makes a point of attending Kleiber's rehearsals. "And I admire him enormously, not only for his marvelous interpretations, but also for being unique in taking two, three, four, sometimes six months off from work just to think, to be, to live a normal life. All the rest of us, myself included, say it but don't do it."

Another Kleiber characteristic is the unpredictability of his conducting technique—no two Kleiber performances of the same work are the same—and his fondness for "letting the devil in, just a wee bit," by taking chances. "What kind of chances? Tremendous rubati," explains Harold Nash, Principal Trombone in the orchestra of The Royal Opera House, Covent Garden. "In Verdi's *Otello,* for instance, there are several passages where everything is jogging along quite cheerfully and suddenly he will stop conducting for maybe two beats, and then continue at the speed he'd just left. This is very clever indeed, because you have to keep watching him all the time and wonder when it will happen next! . . . There is a wonderful sense of freedom about it."

Kleiber had a lonely and peripatetic childhood—spent mostly at South American boarding schools—because of the refusal of his father, conductor Erich Kleiber, to cooperate with Nazi artistic policy. Young Kleiber decided that he had to find out whether or not he was a musician, and convinced his father to allow him one year to work at music with the promise to return to his study of chemistry if there was no sign of talent. He couldn't even *read* music at that point, but his latent talent took over so fast that, two years later, he was ready to volunteer as a *répétiteur* and stage assistant at the Gärtnerplatz Theater in Munich and, two years after that, in 1954, to make his conducting debut in Karl Millöcker's operetta, *Gasparone,* at Potsdam under the pseudonym of "Karl Keller."

After the performance, his father cabled an old friend: "You'll laugh, but the lad *is* gifted!" Then, he provided both advice and introductions—one to the Director of the Vienna Volksoper who offered young Kleiber a position as an unpaid coach. Two years later, in 1956, Kleiber moved to the newly founded Deutsche Oper am Rhein in Dusseldorf first as a coach and then, from 1962, as a conductor. There, he perfected his stick technique and acquired a repertoire. Next was the Zurich Opera where he met his Yugoslavian-born ballet-dancer wife, Stanislava Brezovan, the mother of his two children; then came Stuttgart where his *Carmen, Elektra, Der Rosenkavalier* and *Tristan und Isolde* attracted international attention. It was not long before the Bavarian State Opera invited him to Munich, which has been the main venue of his activity, with frequent visits to La Scala and Covent Garden and a much acclaimed appearance at Bayreuth where he conducted *Tristan* in 1974.

Kleiber's own verdict on himself? "Don't be like me!" he urged a young conducting student who once approached him in the street asking for advice. "Here, look at my diary. Have you ever seen such an empty conductor's diary? So, whatever you do, don't be like me!"–H.M.

("PATA" continued on page 58)

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PEOPLE ARE TALKING ABOUT...

DAMES AT SEA

STALKING THE PERFECT PENGUIN IN THE FALKLAND ISLANDS

Even if you are not an animal lover, unmoved by the cavorting of gorillas or kangaroos, indifferent to films revealing the habits of hippopotamuses, do not consider missing a documentary, *King Penguin: Stranded Beyond the Falklands,* to be shown June 22, 8:00 P.M., EDT, on CBS. It is about two resolute and serious young Englishwomen, Cindy Buxton, a wildlife cinematographer, and her assistant, Annie Price, who went to an uninhabited region of South Georgia, a barren island in the South Atlantic, part of the British colony of the Falklands.

Conditions on the island were so punishing that it took the two women two hours to melt down snow and ice to make five gallons of drinking water. They lived for more than five months in a hut so small they had to take turns getting out of their bunk beds. Their mission in 1982 was to study and film the immense breeding colony of king penguins, elephant seals, and sooty albatrosses, a sea bird that spits a foul mixture when annoyed. Living in complete isolation, only a radio linking them to the world, they were obliged to consume four to five thousand calories a day to withstand the cold. *King Penguin* is not only a film about their courage but a record of two women immensely happy with their work. Only the ghastly smell of the huge elephant seals lollygagging near their hut provoked a mild complaint in the film they made for Survival Anglia, a British company founded by Buxton's father.

But it is the king penguins who make the film remarkable and the interesting, sometimes delightful comments of narrator Orson Welles who informs us that their tendency to hold each other's flippers when mating is "charming but entirely fortuitous." Because penguins are so capricious the film could have been merely cute but not much more. This was not the intent of Buxton. So we learn, among many things, how the feet of both the female and male parent are used as a nest for the newly born penguin, safely cradled there even as the adult walks. Surely the most handsome of the seventeen penguin species, they need and love the cold and, to cool off and amuse themselves, waddle up icy slopes so they can slide down with the giddiness of novice skiers. The colossal elephant seals—a pup adds one hundred and fifty pounds in three weeks—do not bother or seem to know the penguins are there.

The weakest part of the film comes when the war in the Falklands breaks out and the women cannot leave as planned. A Royal Naval officer arrives by helicopter to give them a pistol in case Argentine troops come. Evacuated without mishap, the women were treated as heroines when at last they reached London. It is contrived stuff and made me wish for more penguins: some footage shows the birds going off to swim, then standing around until one of them finally takes the first absurd little belly dive into the water. The head swinging of the courting male penguins, the molting of the elephant seals who lose both hair and skin, is of much more interest than the outbreak of that wretched, senseless war. But it is certainly a film that explains what Buxton means when she speaks of the "profound importance of the true wilderness." May she get back to it soon.

—GLORIA EMERSON

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Down-home cooking, the American equivalent of *cuisine bourgeoise,* that's where we are at, gastronomically, right now. Regional delights! And Carolina, a newish comer to Manhattan's Restaurant Row (West 46th between Eighth and Ninth Avenues), is a shine-bright exemplar. Settings: a clean-wood bar-room, eat-in space (*below*, with proprietors Eileen Weinberg, Martin Yerdon) and a mirrored, holiday-gleamy back room *(right)*. Prime gustatory influences: Deep South, Southwest, Eastern Seaboard. Such treats as: a cus-

tardy green chili soufflé, the chilis hot-shotting the rich thick creaminess; crab cakes of such yumminess that a chum exclaimed, "If you weren't feeling well, this would make you feel wonderful!" Hot barbeque on cool lettuce; a galaxy of wood-fired meaty hearties; a stand-up stiff corn pudding. And some of the best corn bread and baking powder biscuits in town. —L.L.
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COVER LOOK

new allure

...in the appeal of cared-for skin...pale makeup ...easy glamour at night

What you'll be seeing more of this summer: paler makeup—prettier-than-ever pinks . . . peaches . . . golden oranges. It's the look at left and on our cover, on model Alexa Singer.

The base—the healthiest of summer skin choices—is sunscreen, in this case Oil-Free Sun Block (SPF 10), from Clinique. With, for multipurpose ease, for translucent color—Clinique's Shell Pink Gel Rouge on cheeks and, accented with gloss, staining lips as well . . . Shadow Taupe Basic Eye Emphasizer—quick all-in-one liner, shadow, contour, plus Swimmer's Mascara. Norma Kamali shirt (about $66), vest (about $42). Chains, Ellen Designs for Robert Originals, about $22 each. Details, stores, last pages. Hair, makeup: Rick Gillette. Photograph, Avedon.

SKIN MAINTENANCE...

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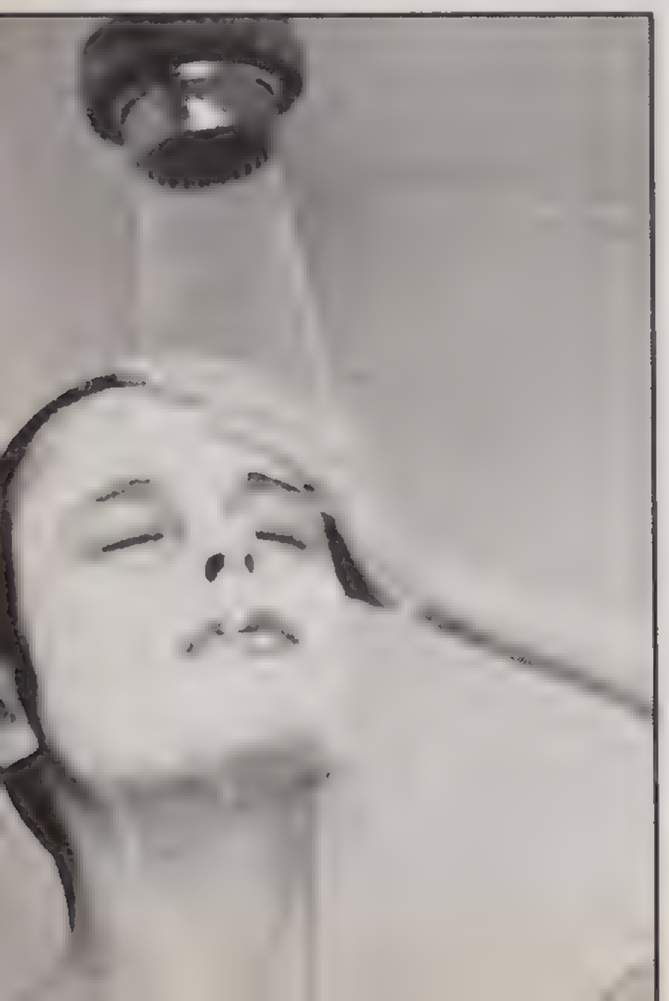
A way of going from a day-to-evening look fast: "Add more eyes" . . . with smudgy brown pencil, lots of mascara, glorious oversized sparkling earrings—and no other adornment at all



SOAP OR NON-SOAP: WHAT'S THE BEST?

A simple but vital "secret" of clear, beautiful skin: the thorough removal of makeup, dirt, oil, and bacteria every morning and night. But what should you use—a bar soap, bar or cream cleanser, or liquid soap? Experts advise that you let personal preference and skin type be your guides.

Soaps, traditionally made from fatty acids, are today often synthetic detergents—which can be strong or mild depending on the manufacturer's choice. Soaps offer quick lather and efficient cleansing, but sometimes leave dry or sensitive skin slightly irritated or flaky. *Liquid soaps* utilize similar cleansing agents; but research by Richard E. Reever, vice president, research and development, of Minnetonka (makers of Softsoap), indicates that, depending on formulation, liquid soaps can incorporate more moisturizing ingredients than bars, causing less post-cleansing skin dryness. *Cleansing bars* and *creams* utilize non-detergent ingredients and can have a slight moisturizing effect on skin. What some women feel is a drawback, though: non-detergent cleansers don't produce much lather.

Are some bar soaps less irritating than others? A recently completed study by dermatologist Peter J. Frosch, M.D., of the University of Münster, West Germany, says yes. The two he found to be least irritating: Neutrogena—a name long associated with cleansing gentle enough for even the most sensitive skin—and Dove. Other studies by Neutrogena's director of pharmaceutical sciences Mitchell Wortzman, Ph.D., confirm that Neutrogena is tops in "rinsability"—leaving the least residue, a potential irritant, behind on the skin after rinsing with water. Runners-up in his study: Aveeno, Alpha Keri, Basis, Purpose.

New cleansing options: non-soap Gentle Cleansing Bar for dry to normal skin, made with natural ingredients like aloe vera, from Chanel . . . And the first liquid anti-acne soap with benzoyl peroxide and oil-free oatmeal conditioners, from Propa P.H.

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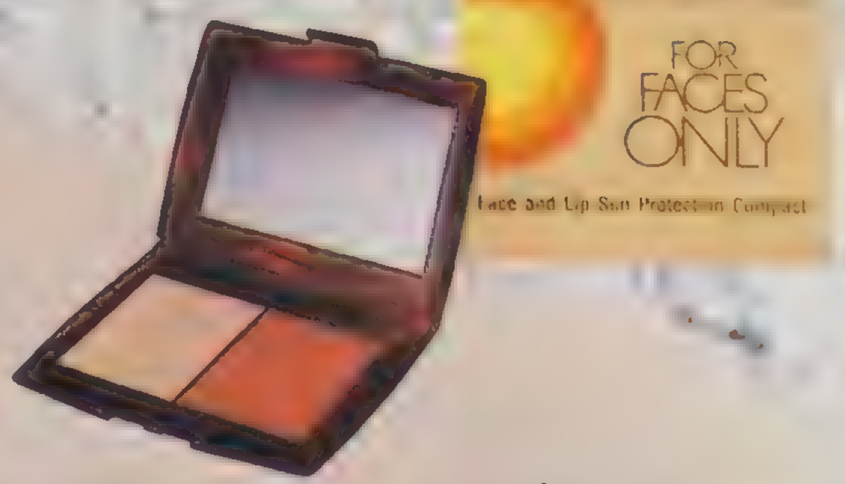

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One way hair looks freshest, best now: clearing the shoulder and blunt cut . . . the way it looks at fashion shows in Europe and New York—a modern version of the "bob": chin length, with fullness at the top, wispy bangs that can be brushed down or off to the sides. For movement, some stylists are cutting the back slightly shorter, in a layered "wedge," leaving front and sides longer, freer. At night, hair can be slicked back with setting gel, brushed up in a tuft of fullness at the front. It's a look that's clean, uncluttered, feminine—and one that's refreshingly easy to "maintain" at this time of year, in hot or humid weather.

New hair-color interest: reds. Not bright but soft . . . pale strawberry blonds, honey caramels, deep "burnt" auburn. Used as highlights—placed where the sun would put them, at the top of the head, framing the face—these shades "lift" light-to-dark brown hair, add richness, warmth. At Richard Stein Haircutting, NYC, Jeff Stein mixes non-peroxide reds with cream conditioner for non-damaging color. In summer, he leaves hair a shade or two darker than the desired "finish"—so sunlight boosts the color, doesn't bleach it out . . . At Yves Claude, NYC, they're using "air tones"—subtle reds combed through the hair—especially nice on shorter cuts, hair pulled back off the face.

BLONDS

"Today, going lighter doesn't mean drying out your hair. A 'shock' of blond around the face, highlights at the back of the head can give you the same drama as all-over double-process blonding *without* the damage," says Louis Licari of La Couleur at La Coupe, NYC . . . Good news for at-home color users: Miss Clairol's new lighter-than-ever shampoo-in Ultra Blonde. The final step: a specially formulated conditioner.

NEW ATTITUDE

What women want now: short hair with fullness, curve, curl. That's what the Toni company found in a just-completed survey of six thousand women across the U.S.—who also told them that, more and more, they're relying on perms for that body and curl. For best results, stylist Diego Messina, consultant to Toni, recommends getting a haircut first, so split ends don't turn frizzy . . . Another way to boost hair height, line: with a new setting "mousse" that turns soft when applied, conditions *and* holds. (To try: Mousse Coiffante at La Coupe, NYC and Montreal; Daniel Galvin's from London) . . . Shampoos and conditioners, too, can make a difference. In Minneapolis, Regis Hairstylists' Renew Treatment "moisturizes" damaged hair, lasts weeks . . . To try: reformulated Agree, in extra-body formulas.

New allure: haircolor that enhances hair's condition . . . the appeal of red!

THE CUT'S THE STYLE

"Most important for a modern woman is a haircut that can be styled different ways," says stylist Sam McKnight. "A short-in-back long-in-front blunt cut with just a few layers is excellent. You can change it by brushing, finger-fluffing, or combing. Wear it smooth and straight (above left), with a little movement (center), or sleeked back off the face (right). This cut is great for thin hair—the soft layers give it volume." Sam's tip for maximum volume: dry hair with your head "upside down." And, remember: it's the cooling-down process that "sets" hair—so, as you dry hair, continually take hair dryer away for about a minute at a time so hair cools down.

(OTHAR SCHMID Hair: Sam McKnight, makeup: George Norwe. Stylist: Bob Hemsley)

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. . . In Chicago, their City Ballet holds an "open" ballet/exercise class taught by company members, where dance knowledge is *not* a prerequisite. According to Chicago City Ballet founder/artistic director Maria Tallchief, "Women prefer the esthetics of ballet to basic exercise. Ballet gives balance, poise . . . as well as strength." (Call 312/943-1315.)

TWO-MINUTE EXERCISE *based on the gentle motions of yoga. Do this all-in-one workout morning and evening to stretch, relieve tension. This exercise doesn't replace aerobics or strengthening work—but does start a good habit of movement. (Designed for women with healthy backs.) 1. Stand tall with palms pressed together in front of chest. Inhale and exhale slowly. Lift arms above head with hands together (2), tighten buttocks and arch back slightly. Keeping head between arms, slowly bend forward from waist with knees straight, 3. Relax head, neck, shoulders, and arms. 4. Bend both knees, press palms on floor next to feet, then stretch right leg back as shown. 5. Bring both legs back in push-up position, then (6), touch knees and chest to floor. 7. With toes curled under, arch back and lift chin, weight on straight arms and feet. 8. Lift hips toward ceiling as shown. Bring left leg forward between hands as in 4. Then, bring right leg forward and straighten legs with waist bent, head pressed toward knees as in 3. Relax head, neck, arms. Lift arms above head as in 2; bring palms together with posture upright as in starting position, 1.*

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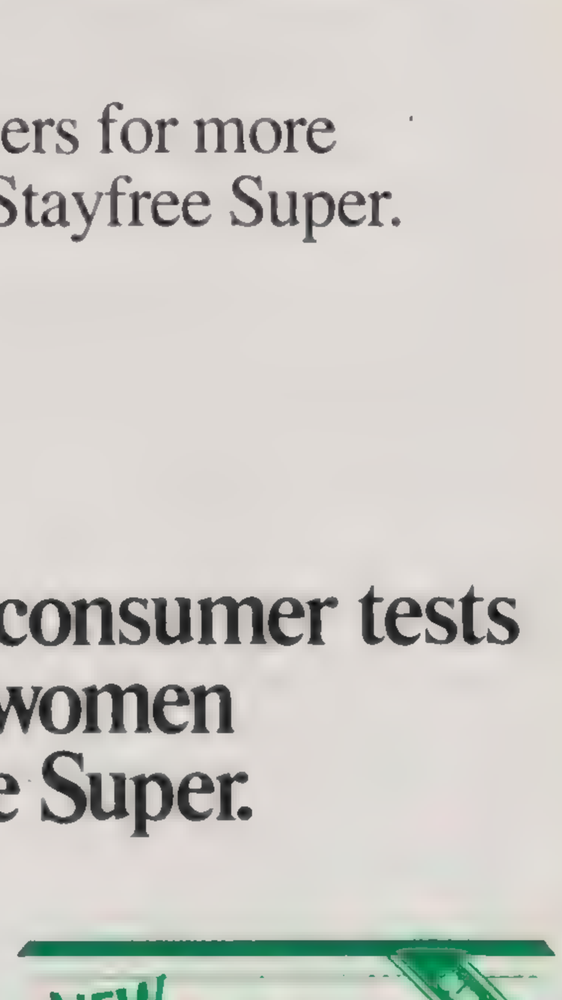

NEW FREEDOM

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Mind Health

Is there sex after marriage?... money—it's the thought that counts... can divorce help your career?

By Carol Tavris, Ph.D.

DIVORCE AND YOUR CAREER—THE SURPRISE EFFECTS

Until now, no one has specifically researched the effects of divorce on men's and women's careers. At Yale University, social psychologist Faye Crosby, Ph.D., is zeroing in on the question, and so far she has identified two patterns. The "Repotted Plant Syndrome," she says, occurs when "a person has become root-bound in the marriage, and divorce, however painful, signifies personal growth. After an initial 'panic period' during which work suffers, the Repotted Plant divorcée begins to feel a sense of effortless achievement." She flowers, as it were, professionally.

The second, contrasting pattern is the "Overturned Canoe Syndrome": some people work so hard to keep a doomed marriage afloat that the trauma of divorce drains them totally. "Imagine a person paddling a canoe through choppy water," says Crosby, "struggling to stay afloat. Suddenly a large wave overturns the canoe. The person could swim to shore, but is so depleted from the previous struggle that she sinks."

Crosby thinks that more women than men are Repotted Plants; wives' work suffers less after divorce than husbands'. Most men, she explains, still work for the greater good of the family, for the pride of the wife and kids. When they divorce, a common reaction is "What am I killing myself for now?" But most working wives have felt a conflict between the demands of their jobs and their families. Divorce frees them from this conflict and allows them to concentrate on work. "Women have more practical problems after divorce," says Crosby, "but professionally many are better off."

DO YOU BELIEVE IN MAGIC?

Superstitions have their uses: they help people alleviate feelings of helplessness and anxiety, particularly when their nation is undergoing economic uncertainty and hardship. Psychologists Vernon R. Padgett, and Dale O. Jorgenson, Ph.D., demonstrated this by studying Germany between the two World Wars (1918-1940), when that country suffered severe economic depression, inflation, and unemployment. They measured "economic threat" with indices of unemployment, real wages, and industrial production and measured "superstition" by tallying the numbers of published articles on astrology and mysticism. As unemployment grew and real wages and industrial production declined, interest in astrology and mysticism rose.

But perhaps, the researchers thought, unemployment merely gave people time to read. So they also counted articles on cooking and gardening. They found that economic *prosperity* sparked interest in cooking; the economy did not affect gardening interest at all.

When people feel threatened and insecure, Padgett and Jorgenson conclude, they are more willing to believe in supernatural determinants of their fate. Could it be that the economic and political insecurity of the last two decades is related to the current fascination with astrology, mysticism, and fundamentalist prophecies of doom?

WHEN SEX IS BEST

Many of us believe that after the first flurry of passion and excitement—after the honeymoon—sex is "uninteresting, problematic, constricting, and lacking in the freedom, joy, excitement, variety, and satisfaction of new lovers." But therapist Bernie Zilbergeld, Ph.D., disagrees. He says the idea that marriage sours sex is based on three myths:

- ***Good sex is common and natural.*** **"The fact is that for most human beings in the modern world sex is neither easy nor natural, but rather something that has to be learned and nurtured."**
- ***Sex is best with quickie affairs and instant passion.*** **For most people, erotic satisfaction "is the result of time, familiarity, and a good deal of effort and cooperation."**
- ***Single people have more and better sex than marrieds.*** **Actually, the reverse is true. In fact, most married people who are having affairs rate sex with their spouses as more pleasurable than sex with their extramarital lovers!**

To the question, "Is there sex after the honeymoon?," Zilbergeld says, "the answer is an emphatic 'yes.' Most married people want more sex, and have more varied and better sex than those who are not in a live-in relationship."

LAZINESS IN AMERICA—THE GOOD NEWS

Is sloth replacing envy as the #1 American sin? Conservatives say yes, as they bemoan the decline of hard work, attention to quality, and a rise in absenteeism on the job. In his survey of 360 plant managers, Swarthmore College economist Frederic L. Pryor, Ph.D., found that most of them believed that laziness has increased over the last twenty years.

But Pryor found that the managers were suffering from what he calls "nostalgia bias": absenteeism has remained relatively constant, and "there is relatively little change in 'hard work,' especially among the youth. Further, there may actually have been an increase in attention to quality."

Conservatives, says Pryor, needn't fret: Communist countries are more worried about lazy workers than we are. In the USSR, Yuri V. Andropov's government has even launched a "labor-discipline" campaign—hooky-playing comrades can wind up under arrest.

CONQUERING FEAR OF FINANCE

Do you wish that you were making more money—or at least working wisely with what you've got? Have you decided you're a financial dodo because decimal points depress you? Fear not. Three psychologists in New York—Baila Zeitz, Ph.D., Barry Lubetkin, Ph.D., and William Golden, Ph.D.—are applying the principles of cognitive therapy specifically to money problems. Cognitive therapy is based on the finding that people upset themselves with their own thoughts, with self-defeating ideas that are distortions of reality.

"In a financial example," says Zeitz, "we see that many people get messed up by refusing to budget.

They have three kinds of thoughts.

One is 'I can't stand the hassle.'

A second is the perfectionist's ploy: 'I might make a mistake.'

The third category is the so-called sensible reason, such as 'You have to have a lot of money before you need to make a budget,' or 'Only people who have very little money need to make a budget.'

These attitudes are self-destructive because *everyone* needs a budget, which is nothing more than a money plan. A budget even allows people to be better spendthrifts if that's what they want to be."

Some defeatist attitudes about money, says Zeitz, are especially seductive to women: e.g., making and keeping track of money is "unfeminine"; "other people won't like me if I'm successful"; "it's too hard, I'll never understand"; and the common excuse, "My parents are to blame—they never taught me anything about money."

But Zeitz does not think all money problems are in the mind: women do face discriminatory attitudes and practices in real life.

The point is not to get stuck in a mire of self-blame and self-fulfilling prophecy ("I'll *never* make a buck!").

In their private practices, Zeitz and her colleagues motivate change with a specific program of action: setting goals (such as paying off debts, earning more money, resolving any marital disagreements over finances), writing behavioral contracts, setting rewards and penalties for steps forward or back, and —don't forget—making a money plan.

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FROM THE PEOPLE
WHO KNOW YOUR HAIR . . . AND CARE.

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new perspective

A beauty conversation from a black woman's point of view...

EDITOR'S NOTE: *This is the first in a series of columns to focus specifically on beauty with black women's considerations in mind. Vogue's consultant is Audrey Smaltz—a former fashion editor of Ebony magazine and a frequent contributor to Vogue—who brings an internationally recognized expertise to this subject.*

Summer and hair . . . Because our hair is so fragile and delicate, and because we are always processing it—having it pressed, curled, relaxed, permed—black women are always having problems with hair, and never more than in the hot summer months when perspiration is an added factor. If you perspire heavily or are exercising wonderfully well, you should shampoo your hair two or three times a week. Our fear that too much shampooing will strip our hair of moisture and encourage breakage isn't justified if we use a cream shampoo, a cream rinse, and a cream conditioner to put back the elasticity and moisture black hair needs to survive and look healthy. "Just do not use protein shampoo," advises James Harris, the creative and technical director for Black Hair Is . . . a division of Glemby International, "because it hardens the hair."

For outdoor sports, James suggests massaging a cholesterol-based conditioner like Revlon's Flex Creme into hair and leaving it there, especially under your bathing cap while swimming. The cholesterol protects from the chlorine buildup that can cause our hair to break. For a change, while sunning, pull hair back and use on it the same sun-protection lotions that you are using for your skin.

NYC hair expert Frenchie Casimir's advice for summer months: let hair *rest* after the blow-dryers and relaxers and permanents and curling irons. Minimum one month, two would be better. A full head of hair, just beautifully clean and healthy, is wonderful.

Jewelry vs. skin tone Have you thought about how important it is to select the right jewels for your dark complexion? For example, pearls, whether they're white, any shade of grey, or black, look marvelous against shades of brown.

The way to find out what you can wear is to go to your jeweler and spend an hour or more trying on different colors to see what is best for you. Pearls, diamonds, rubies, coral, pink kunzites (a variety of quartz) are wonderful for brown skin. Try yellow diamonds, amethysts that are light in color with lots of brilliance. "Because black skin absorbs light, black women should consider luminosity, radiance, and contrast," says Gerard Riveron, jewelry designer and vice president of Eric Bertrand. "The stones should have fire."

Also, most people don't realize that when you wear jewelry of this importance, it's at night. At night, it's dark, we're dark, so you want a stone that is brilliant, that shines, that's vibrant. Why not a yellow sapphire as opposed to a blue one that could be dull on dark skin?

BLACK WOMEN ENJOY WEARING HATS, AND IN SUMMER IT'S AN ESPECIALLY GOOD IDEA . . . ALONG WITH SUNSCREEN . . .

Fragrance preferences The reason that black women tend toward rich, exotic fragrances may have historical origin: it was ancient Babylonian kings like Hammurabi and exotic, dark-skinned women like Cleopatra who first indulged in—and helped to popularize—perfumes. Or it may be that dark-skinned women are attracted to the warm, intense notes of certain fixatives in perfumes such as civet, from the civet cat found in Africa, India, Malaysia, Java. Dark countries. . . .

Makeup, summer '83 We like orange in summer, from peach and coral to bright orange and orangey red, and orange looks better on brown skin than on any other. Interesting eye colors are combinations of teal, turquoise, lime, yellow gold. Nails in a buff tone, or a new coral or orange shade. If you've been using one nail color for a while, change.

A model life: Sheila Johnson is such a beautiful woman. (That's Sheila *above*.) Her beauty "secrets": She says she's basic, "basic as basic is." She sleeps on her back to prevent wrinkles, she washes her face with Neutrogena soap, uses Stri-dex pads, puts a touch of Vaseline Petroleum Jelly on her face in cold weather, and she makes her own hot-oil treatment (peanut oil, sesame oil, lots of Dax Super Lanolin, melted and mixed together, worn for two to three hours with a plastic shower cap over her head while she does her nails or whatever). Sheila exercises regularly; she drinks lots of water, eats well—she's just about perfect. What does she do wrong? "I like French fries." How wrong can it be with that skin?—Contributed by AUDREY SMALTZ

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Q My skin has become dry, red, and uncomfortable in areas. Why? How can I soothe it?

A "It sounds as if you have sensitive skin—skin that reacts to environmental conditions by becoming red, taut, and vulnerable," says Harvey Gedeon, vice president of research and development for Orlane. "Sensitivity is common in women with fair, thin skin and can be a passing condition in normal skin under stress."

Examples of stress: unbalanced diet, inadequate sleep, too much alcohol, dry environments, sun/chlorine exposure, overcleansing with soap, and using cosmetics with alcohol or fragrance.

Many women confuse sensitive reactions with allergic ones. "More women have sensitivities than allergies," says Gedeon. "When skin is sensitive, many products can dry and aggravate its tender condition. The result is blotchiness and discomfort. Two allergic symptoms, swelling and itching, are uncommon in sensitive skin."

When skin is sensitive, a number of normally innocent products become irritants: e.g., rubbing with a rough towel can scratch skin; so can the bristles of a less-than-best makeup brush or the unshaven cheek of a lover.

The first step to calming sensitive skin is to avoid common irritants. "Liquid soaps are easier on skin than bar soaps," says Gedeon. "A grainy cleanser, loofah sponge, even a washcloth can irritate sensitive skin. Instead, an alcohol-free toner helps speed skin's natural exfoliation process while it soothes. And a moisturizer gives a more permanent solution by reducing skin's tendency to flake."

A pared-down skin-care system that calms sensitivity: Orlane's new Ligne Pure—cleanser, toner, and moisturizers that combine efficacy with mildness.

Q I'm in my mid-forties and recently lost ten pounds. Suddenly, my face looks drawn and wrinkles seem deeper. Can this be a result of the weight loss?

A "Yes," says Gerald Imber, M.D., director, plastic surgery, Institute for the Control of Facial Aging and attending plastic surgeon, The New York Hospital-Cornell Medical Center. "After a woman (or man) turns thirty-five, skin has less soft tissue and elasticity and cannot keep pace with a quick weight loss. Instead, skin 'sags.' As a woman loses weight first from face and breasts, this 'sag' shows most obviously in her face.

"I recommend a woman lose weight while she's young and maintain ideal weight as she grows older," says Dr. Imber. "Otherwise, a woman should lose weight very slowly after age thirty-five. If it's ten pounds, she should reduce over six months, not six weeks. That way, her skin can adjust to the fat reduction.

"Many women over thirty-five look better *with* five extra pounds than without," says Dr. Imber. "If a woman loses ten pounds and looks haggard, she should gain a few pounds to fill facial wrinkles. This extra weight may even prevent the need for a facelift."

Q I would like to use an instant tanning lotion year-round to create the look of a tan. Is this safe?

A "Yes, the chemical in these preparations—dihydroxyacetone—is safe as long as you aren't allergic or sensitive or don't develop an allergy or sensitivity to it," says James H. Sternberg, M.D., clinical professor of dermatology at the University of California at Los Angeles.

"The only danger in an instant tanning lotion is the false sense of security from darkened skin. Unless stated on the label, these products do not contain sunscreens and will provide no protection from sun's harmful burning rays.

"The chemicals in instant tanners work by reacting with the protein in the outer layer of the skin to produce an orangy stain," explains Dr. Sternberg. "As the skin grows, layers turn over; the uppermost layer of skin sloughs off taking the stain with it."

Bronzing gels are a more natural-looking alternative to instant tanners. Like makeup, bronzers wash off with soap and water. Several ones we recommend: Clinique's Bronze Gel Makeup, Lancôme's Bienfait du Matin in Bronzé with minimal sunscreen, and Borghese's La Riviera Sport Cream with SPF 4.

Q I can't use mascara. Is there another way to make my lashes look fuller?

A An eyelash curler may be the answer. "If you have fairly dark lashes, an eyelash curler can help to spread lashes for a thicker look," says makeup artist Linda Mason. "Use the curler with minimal pressure to keep lashes from breaking and to create a slight curl."

The rubber pads in the curler must be in good, smooth shape to prevent eyelash breakage. (Kurlash's eyelash curler comes with refillable cushions.) "If a woman *can* or wants to use mascara, she should apply it *after* curling lashes." ▽

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Health

New trends in blood-pressure control... dieting highs/lows...insomnia: drug-free cure?...bright view for cataract patients

By Melva Weber

HYPERTENSION—REVISITED

If you are among the thirty million Americans with "mild" hypertension—a diastolic reading (at the relaxed phase of the heartbeat) between ninety and 104—you may wish to talk with your doctor about new trends in controlling high blood pressure.

In 1979, when some studies indicated fewer heart attacks among people with mildly elevated blood pressure if they were on hypertension drugs, many medical leaders concluded that every person with a diastolic reading above ninety should be taking medication; but recent figures from the Multiple Risk Factor Intervention Trial (MRFIT) brought on high-level reassessments of this treatment approach.

In *The Journal of the American Medical Association,* three physicians recently reviewed the research, raising questions on whether such great numbers of people should be given drugs when few will be helped. Thomas G. Pickering, M.D., of The New York Hospital-Cornell Medical Center, asked: "Should we subject large numbers of persons to long-term treatment with potentially harmful medications when the chances of any one person's deriving benefit from the treatment are small?"

Norman M. Kaplan, M.D., University of Texas Health Science Center, also called for a more conservative approach. All patients with elevated blood pressure should be under medical care, he says, and those who have additional heart risks should be considered for treatment, as well as all patients with diastolic readings above 100. Non-drug approaches—losing weight if needed, limiting salt intake, practicing relaxation techniques—are emphasized for everybody with high blood pressure; but low-risk people with pressures in the ninety to one hundred range may well be managed by monitoring by their doctors, without medication.

A warning from the experts: If you are taking medication for high blood pressure (or any other medical condition), do *not* stop using your medication without consulting your physician. Only he or she can evaluate what is safe and effective treatment for you.

EAT BULK TO LOSE BULK?

"Time-calorie displacement"—a new diet concept—was recently developed by Roland Weinsier, M.D., University of Alabama School of Medicine in Birmingham, where studies show that high-bulk, low-energy foods are the way to eat to keep body weight stable without paying the price of gnawing hunger.

Complex carbohydrates—like those in starchy foods—potatoes, rice, bread, vegetables and fruits—take longer to eat, longer to chew. The bulky foods yield fewer calories but satisfy the appetite enough to prevent the dieter from slipping back into weight-gaining food habits.

Volunteers, both normal weight and overweight, took part in testing high-energy-density foods containing about forty-five calories per ounce against low-energy-density foods that averaged only about twenty-one calories per ounce. On the low-energy diet, they consumed about 1570 calories daily, with eating times of about one hour and ten minutes. During the high-energy diet phase, they consumed 3000 calories but took only fifty-two minutes to eat. They liked the two diets equally.

A separate test, using a 1000 calorie weight-loss diet for a group of overweight volunteers, showed that such calorie-restricted diets can be designed to supply adequate vitamins and iron.

LOOKING UP . . .

Patients who have had cataract surgery (in which clouded lens tissue is removed) and could not handle daily contact-lens insertion and removal formerly had to resign themselves to thick, heavy "cataract" eyeglasses. At renowned Wilmer Ophthalmological Institute in Baltimore, Maryland, research scientists report a high success rate with extended-wear contact lenses. The group describes, in *Archives of Ophthalmology,* the experience with 244 patients following lens removal in one or both eyes. Doctors conducting the study were able to fit almost 90 percent of patients with the new high-water-content soft lenses, found 76 percent of patients could wear the lenses for longer than a month without need for removal and cleaning; 30 percent of patients wore their contacts for four to six months at a time. Other new-type lenses, including a silicone one under investigation, are being tested and are also showing beneficial results. They're not a panacea, warn doctors, and not for everyone; but, for patients clinically qualified, it is a clear, practically carefree vista for surprising stretches of time.

SCIENCE OF SLEEPING

Fifty million Americans have sleeping problems serious enough to make them seek medical help. Doctors write about thirty million prescriptions annually for sleep-inducing drugs.

Vincent P. Zarcone, Jr., M.D., believes physicians can help many patients solve their sleep problems by weaning them away from medication and, instead, counseling them to overcome the daytime stress that underlies nighttime wakefulness. To show the way, he and colleagues at Stanford University School of Medicine designed a non-drug treatment program for insomniac test patients. The subjects were given help in forming good sleep habits, took bedtime relaxation and meditation exercise, learned self-assessment techniques for recognizing daytime sources of stress, and—perhaps most important—overcame their dependency on sleep drugs.

Dr. Zarcone, professor of psychiatry and behavioral science, along with Carl E. Thoresen, Ph.D., professor of psychology and education at Stanford's Center for Educational Research, and William C. Dement, M.D., head of Stanford's Sleep Disorders Clinic, have been treating drug-dependent insomniacs for five years, as well as pursuing the causes of sleep disorders including breathing and neurological problems. In addition, the government's Project Sleep, a Public Health Services program, conducts sixty to seventy medical courses for physicians each year, to provide them with up-to-date information on treating sleeplessness. The approach takes more of the doctor's time than writing a prescription, but results can be health-salvaging.

MEDICAL FISH STORY

Ciguatera poisoning—an intestinal disorder common in South America caused by eating fish that carry the ciguatera toxin—is now showing up in cases in the United States.

Jane H. Chretien, M.D., of Georgetown University School of Medicine in Washington, DC, points out in *Emergency Medicine* that one hundred cases of ciguatera poisoning have shown up in Florida, with symptoms of severe intestinal and nervous-system problems as well as a numbness in the mouth, tongue, and throat. The attack usually is benign and clears up by itself, but there's risk in its being mistaken for a more serious problem.

Fish that may be affected are red snapper, grouper, barracuda, and sea bass. Bigger fish are more likely to carry toxic amounts since they eat smaller fish who eat the microscopic organisms that make the toxin. You can't taste or smell the toxin, nor is it destroyed by cooking. You can reduce chances of poisoning by consuming fish only under six pounds. There's no effective treatment, but doctors can use drugs to raise the lowered pulse and blood pressure, increase fluid intake, and reassure the patient.

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Between Us

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America's "gifted" women

By Lorraine Davis

IN HER OWN WORDS...

"Working in science, you feel that you are controlling events, you have some choice. . . . There's enjoyment in the nature of research and discovery, making and doing new things. . . . I was one who continued my profession at least part time while my children were growing up, then full time later . . . so I had a sense of fulfillment in three areas: family life, community life, and work."—*Della M. Roy, Ph.D., professor of materials science, Pennsylvania State University Materials Research Laboratory, leading authority on the chemistry of cement*

"There is an ability that women have to see their way through a problem and not just to have large conceptual ideas that they hope someone else will carry out. . . . Our program is a support system for women, but we are trying to teach men to be able to work with women and vice versa."—*Madeleine Korbel Albright, director of Women in Foreign Service program and William H. Donner professor of international affairs at Georgetown University's School of Foreign Service*

"I became a writer because it paid more than being a secretary . . . and required about as much thought. They pay you to torture yourself when you write for television. . . . The jokes come easily, but the stories are harder; I've used a lot of stories from my own life. Many a boring evening have I made into a thirty-minute episode."—*Sybil Adelman, comedy writer who has worked on "The Mary Tyler Moore Show," "Maude," a Lily Tomlin special, "The Bob Newhart Show"*

UNEMPLOYMENT PROBLEM SOLVED!

An attorney who thought unemployment worries were for people in the automobile industry or real estate, Nancy Kahn Bolash was stunned when she lost her job with a legal firm. Searching for a new one in the midst of 1982's depression, she often found herself with open time and only unfulfilling projects to put in it. That's when Nancy remembered a Detroit paperback restaurant guide that reproduced dinner menus. Her new home, Richmond, Virginia, did not have such a book; putting one together would pair her avocations: good eating and creative writing.

Nancy asked fifty Richmond restaurants—assorted as to size, price, and cuisine—to send her copies of their dinner menus and logos, along with information on hours, reservations, entertainment, take-out facilities, and credit policies, making it clear that inclusion in her book was free. Next came the search for a printer and, when she found one, the awful realization that she would have to sell more than a thousand copies to turn a profit. At the printer's suggestion, she went out to survey interest before risking the family savings. Knocking on doors of department stores, bookstores, motels, gourmet and gift shops, she found four hundred advance orders.

Thus armed, Ms. Bolash contracted for a thousand-copy run of her book of menus, adding an index categorizing the restaurants by cuisines and a location map. Four months of painstaking work went into production: "I did find it hard," Nancy said, "to proofread copy about food close to dinner-time." Agreed.

Thrilled when she finally held her own book in her hands, some days the new publisher piled her Volkswagen's trunk with guides, filled out invoices, and sales receipts, and drove to loading docks; on other days, she appeared on local radio and TV shows.

In a few months, the guide went into a second printing; and Nancy found a distributor, plans a second edition in 1983. Profits have not been huge; but, as she put it, "Producing the menu guide taught me persistence and gave me the self-confidence to find another legal job; but without that period of unemployment I would never have developed my other interests. Now I have a dual career."

HEALTH ADVANCE

First-ever Black Women's Health Conference is coming up on June 24-27 at Spelman College in Atlanta, Georgia. As well as looks at some chronic conditions that often plague black women—diabetes, lupus, high blood pressure, sickle-cell anemia—there will be workshops on self-care, mental health, and occupational and environmental health issues. Speakers will include Dessima Williams, Grenada's ambassador to the U.S.; June Jackson Christmas, M.D., past president of the American Public Health Association; and Alyce Gullattee, M.D., administrator of the Alcohol and Drug Abuse Services Administration in Washington, DC.

GIVING MONEY AWAY

Here's a good trend. The executives responsible for the philanthropic program at CBS Inc. selected eight women's organizations for the firm's special grants program. Seven of these groups are concerned with women in the workplace; the eighth focuses on older women. Those gifted this year: American Women's Economic Development Corporation, Business and Professional Women's Foundation, Catalyst, Midwest Women's Center, National Congress of Neighborhood Women, National Women's Education Fund, Wider Opportunities for Women, and Older Women's League.

CBS's president, Thomas H. Wyman, a member of the President's Task Force on Private Sector Initiative, says corporations should continue their giving. Amen.

STAR OF S.T.A.R.

An actress who has used her time and talent for causes she believes in, Joanne Woodward, will be honored for her successful campaign for STAR (Stop The Arms Race) at a banquet during the 1983 Biennial Meeting of the U.S. Section of the Women's International League for Peace and Freedom, "Women United in Action for Peace," at Haverford College in Pennsylvania, June 15-19.

Founded in 1915, when women from twelve countries met in The Hague to seek an end to fighting during World War I, the League now has sections in twenty countries; and three of WILPF's leaders—Jane Addams, Emily Greene Balch, and Alva Myrdal—have been awarded the Nobel Peace Prize (Myrdal just last year).

JUNE DATEBOOK

4–5: Convention of Cesarean Prevention Movement in Syracuse NY; P.O. Box 152, University Station, Syracuse NY 13210; (315) 677-9217.

17–18: Second Annual Working Women's Expo at Denver Merchandise Mart; Working Women's Expo, P.O. Box 27363, Denver CO 80227; (303) 979-1580.

19–23: Second annual national conference of National Association for Professional Saleswomen at Grossinger's resort hotel in NY's Catskills. P.O. Box 255708, Sacramento CA 95865; (916) 484-1234.

25–29: American Association of University Women Convention and Equity College in San Francisco; AAUW, 2401 Virginia Avenue NW, Washington DC 20037; (202) 785-7730.

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Defense—are you getting your money's worth?

You don't have to be a dove to be appalled by the military budget

BY SUSAN LEE

The last year or so has been hard on the Reagan administration. Some policies have been compromised and some have even been renounced. But, until recently, one thing looked sure-fire: an increase in defense spending.

The President came into office enjoying a wide mandate to revitalize our military preparedness. Lately, however, that consensus has begun to fade. It's been weakened by fear over large budget deficits, doubt over the effectiveness of Pentagon practices, and confusion over the administration's policies. Indeed, these forces have proved strong enough to overcome the forces that had created the consensus in the first place—that is, the military strength of the Soviet Union continues to grow at a frightening pace and the commitment of some of our allies to a strong defense posture continues to diminish.

Consider the concern over the budget deficit, for example. The prospect of government expenditures smartly outrunning government revenues for the next several years has raised questions about the necessity of those expenditures. Critics of the defense budget complain that too much money is being motored into defense at the expense of social programs.

And, in fact, the sums of money are quite large. The Reagan administration is asking for the biggest buildup since World War II: an increase from last year's $220 billion to over $365 billion by 1986.

These critics worry that the guns-and-butter trade-off favors too many guns and that butter has already been sliced too thin by cuts in social spending in previous budgets.

These arguments can be dismissed, of course, as the carping of old-fashioned, big-spending liberal Democrats and, in a way, that's what they are. After all, these same Democrats have refused to cut some welfare programs that have little justification—like the dairy price-support program or the subsidies to the maritime and shipping industry.

Criticisms of the military budget, however, can also be heard from those with impeccable hard-line credentials. Their worries center around the other two problems with defense spending—the practices of the Pentagon and the policies of the Reagan administration.

Pentagon spending is, and has been, deviled by cost overruns, fraud, and waste. In 1977, for example, the Army's M-1 tank was estimated to run about $1.5 million; it is now estimated at closer to $2.5 million. Oops. And this is not a unique incident but the norm, more or less, for military spending.

There are several explanations for these persistent overruns. One holds that it's incredibly difficult to come up with on-target estimates in the first place. For instance: the cost of the B-1 bomber program varies between $20 and $27 billion, depending on whether you believe the administration, the Air Force, or the Pentagon.

Now, some—but not all—of the problem is due to the difficulty of estimating the correct rate of inflation. But even when inflation is taken out of the figures, the Pentagon has systematically underestimated its spending needs. In fact, the Congressional Budget Office found that between 1975 and 1980, the unit cost in major weapons buying rose 3 to 4 percent *after* inflation.

A second explanation for cost overruns indicts the Pentagon on a more profound level: the weapons procurement process itself contains a strong upward bias.

Simply said, contractors have powerful economic incentives to bid low to get business and then to renegotiate their prices upward during the life of the contract when, as sole providers of the weapon, they have leverage over the Pentagon.

Too, there are the ferocious political incentives embedded in defense contracting that force spending up. Once the machinery of weapons procurement is in place, it is difficult for the Pentagon to cancel programs. Just the hint of a cutback in existing programs places the Pentagon under intense pressure—both from the contractors who have geared up to undertake production and from the Congresspeople in whose bailiwicks the unwanted programs are nonetheless providing employment and economic activity.

Tip O'Neill, for instance, objects to some portions of the defense budget and to the overall levels of spending, but you won't hear him denouncing the pricey and dicey F-18. Why? General Electric, which makes the plane's engine, is located in his state.

Troublesome in the small, but no less in the extreme, is the amount of fraud and thievery that plagues defense spending. Some estimates put the amount lost in these ways at a billion a year. Yet the Pentagon doesn't seem to care, or at the very least, it doesn't seem to take the problem seriously.

An amazing example of fraud and Pentagon indifference was recently reported in *The Wall Street Journal*. The incident involved an Illinois rope seller who bought some cheap nylon cord that had already been rejected for use in auto tires. The enterprising merchant dyed the rope a familiar olive drab, falsely certified that it met military standards, and proceeded to sell over a thousand miles of the substandard stuff to the Defense Department for use as—would you believe—parachute cord. Even worse, it seems this fellow had been under suspicion as a substandard supplier for a decade. A decade, for goodness' sake. Now, finally, the government is moving to prosecute.

Theft, as distinct from fraud, ranges from primitive pilferage at government warehouses—like pinching military clothing or equipment—to dishonest billing practices. Indeed, the armed services seem to be particularly vulnerable to billing scams: some have involved using computers to monkey with payrolls, while others entail hitting the government up for payments on goods ordered but never delivered. Often fraudulent practices involve giant government suppliers. Two investi-

> ***The trade-off is phrased: "guns for butter"—arms for social programs—but that's only half the story***

gations, for example, of Boeing's computer division turned up $25 million worth of "irregularities." So far, the Air Force has collected only a small fraction of those irregularities.

Examples of sheer waste are just as disheartening. There's the now-famous story of the Air Force flashlight. The idea was simple enough: the Air Force wanted to make a flashlight that pilots could use in the cockpit for map-reading. Well, the flashlights were loaded up with all types of gizmos so what finally emerged was a flashlight almost too big to heft and utterly undependable. The Air Force made a hundred of them before calling it quits, leaving pilots to use a small, cheap, reliable Japanese model.

The last difficulty comes from the Reagan administration itself. By 1985, the biggest chunk of its military budget will go into weapons purchasing. And here, simply put, the administration's policies seem confused at best, and misguided at worst.

A quick example: Reagan's budget funnels a lot of money into old-style weapons like tanks, planes, and ships, even though recent experience in the Falklands and Lebanon point to a new style of warfare that demands new types of weapons, such as precision-guided systems.

All these difficulties have conspired to create the larger problem for defense spending. Most people will tolerate misguided policies, interest-group politics, and inefficiencies in social programs—it is better to have too big a safety net than too small. But few are willing to overlook such evils in the military spending.

There are no shortcuts on the road back to respectability for defense spending. Effort must be made by the Reagan administration to get its priorities clear and cogent, by the Pentagon to get its spending straight and efficient, and by Congress to keep the long-term national interest primary over its local constituents' short-term interest.

The competition between military and social spending for federal dollars is unavoidable and unfortunate. After all, we need both. Thus, at the very least, decisions over the crucial trade-offs deserve to be made on the highest intellectual level possible. ▽

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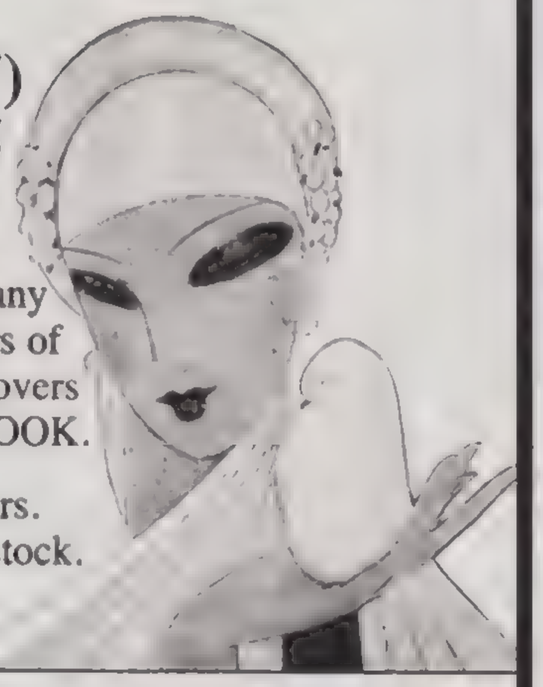

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Horoscope

By Maria Elise Crummere **June**

Your Gemini profile: Sunny, imaginative Gemini never grows "old"—no matter how many birthdays! The secret: an ardent appetite for life—for new places, people. Often mistaken as dilettantism, Gemini's pursuit of variety stems from natural curiosity, that thrives on constant challenge. Still, Geminis give of themselves always, making them not only witty companions but also invaluable friends.

Gemini MAY 21–JUNE 21

What counts this month: your career. The first week, especially, execute plans with a healthy energy and you're sure to win over important clients. With your communicative ruler, Mercury, at home in your sign, your selling skills are more finely tuned than ever. Launch that project now! Then, a day of rest: the 16th—don't initiate or commit to anything major. Be aware of the potential in a remark made on the 18th as well as the value of a little romance in the last week.

Cancer

JUNE 22–JULY 22

June—spring fever is rampant—and active Cancer can't get enough pleasure. With romantic Venus in your sign the first five days, you're the ever-engaged socialite; but when Venus moves into warm-hearted Leo on the 6th: real love could step in. Your *cause célèbre* now: pursue what pleases you. Initiate a plan on the 10th, organize finances the 12th—the new moon shines favorably on it. On the 26th, make a vow: attain once and for all a peaceful, pleasant habitat.

Leo

JULY 23–AUGUST 22

June's a sizzler for sun-ruled Leos—every aspect of you functions at a feverish pace. Do it all! Galas, rallies, weddings, parties. Venus in your sign from the 6th through the 30th decrees this "passion time"—with you quite ardent about everything. The new moon on Friday the 11th makes that weekend superlative for attention-loving Leo. Only two play-it-cool days: the 16th and the 18th, when it's better to cooperate than to be contrary.

Virgo

AUGUST 23–SEPTEMBER 22

Persistence pays off—no one knows better than Virgo—and till the 13th, you're grinding away in your special systematic way. After the 14th, make no secret of your progress—the 30th is an ideal day to prove yourself. From now until August, Virgo's the negotiator nonpareil with fabulous success in business. All eyes and ears on the 30th: it could introduce the love of your life.

Libra

SEPTEMBER 23–OCTOBER 23

A month of delicate balancing. All work and no play the first week—a romance with finance is all that's on your mind. But as Venus, your ruler, arrives in radiant Leo, you skip to the social track. The personal is your primary pursuit—and pursue you should! You could score a winner on the 10th; why not shoot higher on the 11th? June, the traditional marriage month, is blossom time for Libra—with this an especially flourishing year.

Scorpio

OCTOBER 24–NOVEMBER 22

A real scramble the first five days. Those in the sign of the scorpion revel in several successful business coups; but beware: a conflict on the 6th could mean the loss of an associate. Also, avoid money dealing on the 10th. Best to focus on the social: make a new friend the 12th, collaborate with an old friend on the 23rd. A word to the wise Scorpion: don't let curiosity kill a good thing with a loved one!

Sagittarius

NOVEMBER 23–DECEMBER 21

What's coming for you in June: luck—and lots of it! Your benevolent ruler, Jupiter, now in your sign, offers you endless opportunities; while Uranus, the fame planet, showers you with the recognition you deserve. Real pleasure this month is in relationships—with new friends the first four days, with a new love on the 12th. Don't let a grave doubt torment you on the 30th—could be just your imagination! *(Continued on page 98)*

In 1906, Delmar Nowicki was just about to stop his daughter from eloping when she lit up a cigarette.

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HOROSCOPE

(Continued from page 96)

Capricorn

DECEMBER 22–JANUARY 19

There *is* a better way—and this month, you're going to find it. Ambitious yet cautious, Capricorn knows when to alter politics and philosophy in the name of progress; and the time is the new moon on the 11th. Deport all your old, dusty ways. Import fresh ones. News on the 20th reveals the clue to your means of change, and with the full moon on the 25th arises a major opportunity. Go for it!

Aquarius

JANUARY 20–FEBRUARY 18

The June sun highlights the vulnerable, the volatile you but also the intellectual you. The unseen influence: your ruler, Uranus, now in philosophical Sagittarius. Changes made now will affect you the rest of your life—and you find yourself falling in and out of love, altering career goals. Soon, though, this turbulent sea of indecision calms, and resourceful Aquarius settles into a very viable mode of love and work.

Pisces

FEBRUARY 19–MARCH 20

The key word this month for Pisces: power. How to make what you do count. Make note of your *real* prospects—cast your primary dreams, aspirations in concrete. The 11th, an eclipse, reveals a radiant opportunity. On the 22nd, June's most powerful Piscean day, you realize your full potential. What's crucial now: that Pisces the idealist give equal play to Pisces the realist.

Aries

MARCH 21–APRIL 19

Your venturesome ruler, Mars, passing through versatile Gemini, prompts you to accept every challenge: in the financial and romantic arenas, possibly abroad. You've a shot at it all—but hurry! Business partners monopolize you between the 6th and 11th. You'll be in a quandary between the 16th and 18th; a speedy but sound decision is best. Then, applause, applause for June's happy ending: a dream comes true on the 30th.

Taurus

APRIL 20–MAY 20

No question: Taurus is consumed by money this month—in both giving and receiving. Charity work engages and enthralls you from the 1st to the 5th. Then, expect a nice reward of a financial kind on the 10th. Following suit, the new moon on the 11th introduces one who will offer not only investment guidance but also potential income increase! Call a peace conference on the 26th—with a special someone you love.

PHOTO BRUCE NEMETH

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spa tips

Indulge in a "spa day" at home—here, ideas from the best...

You can't beat the professional guidance—and pampering—you get at a beauty/fitness spa. It's well worth the effort—physically *and* mentally—to get away and spend a week or weekend on yourself. But if you can't, we've garnered tips from some of the best spas across the country . . .

● **MAKE NO APPOINTMENTS** on the day you plan to do your spa-at-home; invite a friend to join you, and lay out your beauty regimen the night before, suggests Mira Linder, with spas located in Toronto and Detroit.

● **START EARLY** with a warm shower to relax, loosen muscles. Then, the Phoenix in Houston suggests, a light breakfast of one-half cantaloupe, one-half cup lowfat yogurt, and one slice wheat toast, no butter.

● **TAKE A BRISK WALK** for twenty to thirty minutes. It's a great aerobic exercise and good for toning, stretching-out calf muscles. That's how they start the day at Gurney's International Spa in Montauk, N.Y.—with a walk on the beach, wearing shoes (it's safer).

● **EXERCISE CORRECTLY** *Aerobics for Women* by Kenneth H. Cooper, M.D. (with Mildred Cooper; M. Evans), is suggested reading by the Bonaventure Inter-Continental Hotel and Spa in Fort Lauderdale, Florida.

● **EXERCISE IN WATER** if you can. Water should be up to the shoulders, say the fitness pros at Elizabeth Arden's Maine Chance in Arizona, to provide maximum resistance; movements should be slow, easy, and controlled. Stand tall and straight to work the abdomen as well as limbs. (More, page 224.)

● **A GOOD WATER-RESISTANCE EXERCISE** Place an eight- or nine-inch ball under each arm. Pull legs up and straighten in front of you until you can see your toes. Spread legs apart along the surface of the water; then pull legs together. Repeat twenty times. Next, roll forward, flat on your stomach, and straighten legs behind you. Repeat exercises, opening and closing legs, keeping heels out of the water. From Fifty-Eight Facets, Lake Ozark, Missouri.

● **IMPROVING POSTURE** is a vital part of any spa routine, suggests the Saga Club in Washington, DC: Imagine someone pulling you *upward* by the crown of your head, through your neck and head, countering gravity whenever you do standing stretch exercises.

● **EAT FRESH FOOD** Prepare meals that are good for you by using only fresh, nutritious ingredients. Resist opening cans, bottles, and boxes of food, say the pros at Tucson's Canyon Ranch. Use defatted stocks instead of oil for "sautéing" vegetables.

● **LOW-CALORIE LUNCH** A favorite under-400-calorie lunch from Spa at the Elmwood in Toronto: a small piece of pita bread stuffed with crabmeat, one-half boiled egg, a slice of tomato, with a small glass of juice, blackberries and papaya for dessert.

The best spa program: one that goes home with you . . .

● **RELAX** A quick technique from Canyon Ranch: Rub hands together; place on face, dropping jaw and shoulders. Rub hands again and place on thighs, taking two breaths. Picture breath coming in through toes and moving up to chest, then out again. Repeat, making a loud sigh as you release it.

● **DON'T OVERDO** Approach any fitness routine sensibly, say experts at the Oaks at Ojai and the Palms at Palm Springs. This prevents injuries and makes it easier to avoid discouragement. A small financial investment—in a health club, equipment, or proper clothes (see page 244)—can help to motivate you, but fitness doesn't have to be expensive.

● **A GOOD WHERE-TO-GO GUIDE:** *The Spa Book,* by Judy Babcock and Judy Kennedy (Crown) who visited over sixty spas.

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West Coast—La Costa (619) 438-9111; The Golden Door (619) 744-5777; The Spa at Sonoma Mission Inn (800) 862-4945 in CA., (800) 358-9022 elsewhere; The Palms (619) 325-1111; The Oaks at Ojai (805) 646-5573. West—Canyon Ranch (800) 742-9000, except AZ (602) 749-9000; The Phoenix (713) 680-1601; Maine Chance (602) 947-6365. Mid-west—Kerr House (419) 832-1733 or 255-8634; Mira Linder (313) 356-5810 in Detroit, (416) 961-6900 in Toronto; Fifty-Eight Facets (314) 365-3091. Southeast—The Saga Club (202) 298-8455; Bonaventure Inter-Continental Hotel and Spa (305) 474-3300. Northeast—International Health and Beauty Spa at Gurney's Inn (516) 668-2345 or 668-3202.

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style...

Summer trends, pro tips...best French looks

Styling tips from the experts . . . For hold without using hairspray, Gerard Bollei (at the Galleria, NYC) recommends a good setting lotion or gel to "sculpt," slick back or lift sides or front portions of hair. Sebastian International's liquefied styling gel, Wet, does it all, and leaves hair looking glistening "wet"—for hours. For women who love the performance of hair spray but prefer a fragrance-free product: consider a *man's* hair spray—it does the job, without the scent. (Try: Pantene For Men.)

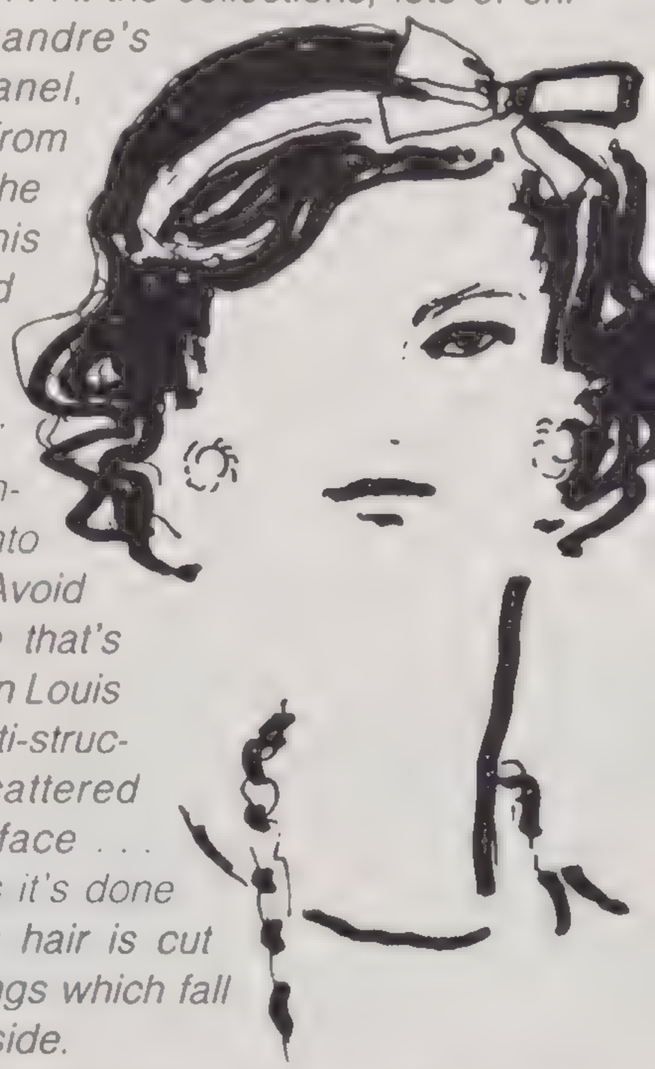
Summer directions: hair that feels light, cool . . . that's around the face but not "heavy" on the shoulders, that's not cropped too short, or too close to the head. Good example: the blunt cut, *above*, by Christiaan, with the slightest layering for movement.

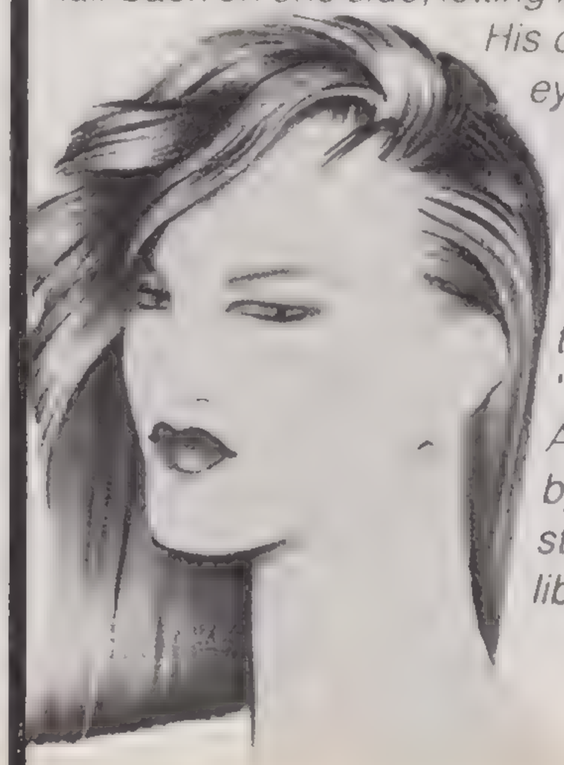
"Just as one side of the body is stronger than the other, there's more hair on one side of your head than the other," says Louis Gignac of Louis-Guy D', NYC. His "cuts by weight" give hair balance, allow it to grow out evenly with fewer trims. How? Outer layers are cut to give style . . . layers underneath are "sculpted" to head's shape. Result: less weight; more control, body, natural movement.

Watch for: the classic bob—all lengths, softened with layering . . . new asymmetric looks

PARIS LOOKS: NEW TRENDS...

In Paris, the newest looks . . . and what top stylists see for fall . . . At left, modern take on the bob from Bruno Dessange Junior; with the slightest layers, easiest bangs. Best: adding subtle color highlights along bangs and sides . . . At the collections, lots of chignons and—neatest: Alexandre's simple bob-like look for Chanel, right—good in various lengths from shortest, at the ear, to brushing the shoulder. Another example: his shorter bob slicked back, held with gel and ribbon. Says Alexandre, "the latest feeling is asymmetrical, often with a comb or ribbon holding hair back on one side, letting it fall loosely on the other." His color news: shades of honey, especially streaked onto grey or white hair . . . Avoid overlayering and a line that's too geometric, notes Jean Louis David. Look for: the "anti-structure" cut, blunt with scattered "points" falling toward face . . . And, attention in front—as it's done by Christophe Carita, left: hair is cut straight, except for the bangs which fall liberally, are swept to one side.





Top photo ARTHUR ELGORT Makeup A[illegible]

Does everyone at work suddenly look younger than you?

The realization may have struck you unexpectedly, whether you've been on the job for years or just recently returned to work to balance the family budget. You'd been so busy keeping up with your work load, organizing things-to-do lists on lunch hour and racing home to get dinner started that you hardly gave a moment's notice to whether you'd begun to look older. And then it happened. Maybe it was the day a new young woman, fresh out of college, started in your department. Or the morning fluorescent lights were installed in the powder room. It dawned on you that the women you work with seem to look younger than you. And you feel a little pang that your young look has started to slip away.

It's certainly the moment for you to discover a secret shared by younger-looking women around the world, from the bustling offices of Milan to the sun-dappled streets of Sydney, the secret of a mysterious beauty fluid which helps them look younger. Here in the United States this mysterious beauty fluid is known as Oil of Olay.®

Smooth the beauty fluid lavishly over your face and throat each morning and night. Watch your thirsty skin drink in Oil of Olay. Each delicately rich drop, a remarkable balance of tropical oil and precious emollients, penetrates quickly, without the slightest trace of greasiness. Oil of Olay is similar to the natural fluids you had in abundance when you were younger... fluids which time and the environment can steal each day. The beauty fluid helps replenish these vital fluids and works with nature to bring them into greater equilibrium. Within moments, you'll feel a silken softness, a velvety smoothness as dryness is eased. You'll see a refreshed radiance, a translucent lustre. Even those little wrinkle lines that make you look unnecessarily older begin to fade from view.

How will you feel about looking younger? There's likely to be an increased sense of confidence, an I-can-do-anything attitude. You may decide that, of course, you can run the Monday morning meetings or cope with having guests for dinner on a work night. Other people will be able to notice the difference in your looks, too. That new young woman in the office may say, "You really seem to know what's happening around here. Could we have lunch?"

Join the knowledgeable women around the world who make the beauty fluid an integral part of their daily beauty ritual. Gentle on first thing in the morning, after washing or cleansing, to help replenish essential fluids. Again at bedtime, to let your skin thrive in a nurturing moist climate. You'll find Oil of Olay superb under makeup, and when you want to go barefaced to let your skin breathe, Oil of Olay alone imparts an appealing glow.

Discover the secret of Oil of Olay...and discover how it can help you look younger every busy day (and night) of your life.

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Discover a secret for soft cleansing—Olay Beauty Bar. This unique blend of gentle cleansers and precious Olay emollients lifts away dirt and impurities to leave your clean skin soft and radiantly fresh. Look for your free trial-size Olay Beauty Bar now in specially marked packages of Oil of Olay® Beauty Fluid.

Life after Breakfast

Soaking your troubles away ...woman-shocked...going out—all out—for dinner

By Amy Gross

The Uninvited Woman: I called for the typewriter repairman because I lost my "n" and my "h." While I was waiting for him, a young woman in a suit with a ruffled blouse poked her head into my office. She was looking for me. She was the typewriter repairperson.

In a euphoria of disbelief (a woman can repair typewriters?) and sisterhood (a woman can repair typewriters!), I leaped from my desk, practically held my chair for her, and pointed to a stack of paper she could use for diagnostic purposes. She noodled around, found my "n" and "h," and then I left for lunch.

My initial shock shocked me. All the women cops, firefighters, cab drivers, and Justice O'Connor have not, apparently, totally prepared me for a female repairperson. Even after this morning's surprise, I bet, I will be taken aback by my first woman chauffeur or Secretary of Defense. Prejudices are incredibly stupid things: they don't get the *general* idea.

This is what I found in my typewriter after lunch: "mghmngmngmngmgnhnmgn hmgnhmgnhg now is the time for all good women to come to the aid of their party now is the time for all good women to come to the aid of their hmgnhngmhgnm"

Sweet Submersion: Here at last is a structured way to do nothing and you get to pay for it. I find that if you don't pay to do nothing, you end up doing something, something useful. But this is an inescapable escape—the flotation tank, usually and misleadingly called the "sensory deprivation" tank (misleading, because it is certainly no deprivation to have an hour's peace and quiet).

The tanks have been around for years but I've been too afraid of going crazy to get into one. Also I figured their time had passed. But just as there is a new itty-bitty miniskirt for the 'eighties, there are third or fourth generation tanks, and, astonishingly, they are flourishing around the country. In New York City, Tranquility Tanks is quadrupling its facilities. At the moment, its two tanks are booked a month in advance, seven days a week ($25 an hour).

After floating for one hour, I wanted a tank of my own (the standard Samadhi model is $3300). The effect was at least as unkinking as the best massage I've ever had ($35) but with something extra: all the tension had seeped out of my face. My face felt the way I imagine a baby's does from the inside. I felt sweet, which is really a big change. When I asked my husband for outside confirmation, he would say no more than yes, I did look relaxed. This seemed grudging, but that's what you get for asking for outside confirmation.

The only thing as boring as hearing about someone else's dreams is hearing about their Tank Experience. Let me just say the following. One: Getting in is the hard part. The tank looks like a long clothes dryer. To slide yourself naked into a clothes dryer, even a long one, goes against one's animal instincts. The only way to soothe the animal is to slip in, shut the hatch-like door, and *immediately* push it open to prove to yourself that it opens at a push.

Two: The darkness is a relief. The soundlessness is a blessing. (I could weep for that soundlessness ten, twelve times a day.) The mind, that poor battered creature, begins to purr in the stillness. The tank is the mind's own vacation island. Ten inches of body-temperature water, loaded with epsom salts, are as buoyant as a bed, but there's no sensation of surface. You give your weight to the water; your muscles feel somehow safe, and they unclench. Cells all over your body are happy.

Three: I think the tank is a haven for the sensorily overloaded, a chance to get back to a zero point of tension. Others have more ambitious, more 'eighties ideas. They say that your tanked brain is extremely receptive, ripe for superlearning anything from languages to sports. Some pro teams are already using the tanks as training ground. One company is selling Tank-A-Vision, a $4000-plus model equipped *(Continued on page 106)*

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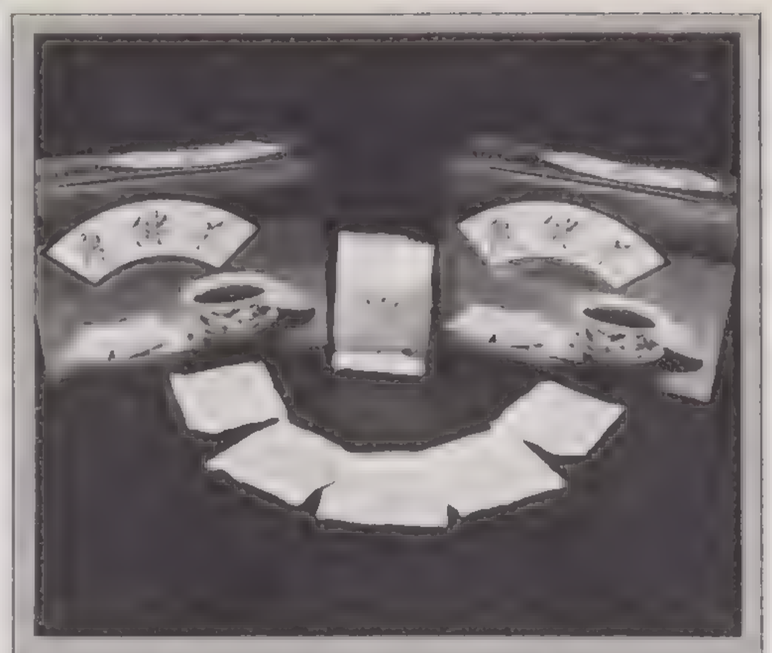

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LIFE AFTER BREAKFAST

(Continued from page 104)

with a video screen for "muscle memory programming."

This is tacky and worse. In the 'sixties, when the tank was used for purposes of inner-space exploration, the self was thought of as a universe, large and mysterious and even holy. In the 'eighties, you are compared to a computer—programmable; your object—winning. The idea is to float to improve your golf score. Float for Success. Here is a whole new meaning to the term "brain-washing." There is only one thing to say to that: no tanks.

It's Certain That Fine Women Eat: When you see lines outside a restaurant, or call for a reservation only to be told you could be seated three nights hence at either six or ten-thirty, you wonder about the recession/depression. Why aren't we all at home eating a boiled egg and squeezing tea bags? Why does dinner at home mean we pick up something rare and precious—a tiny plastic container of, say, celeriac and urchin salad—at a price so creative we fear being mugged on the way home ("Okay lady, keep your jewels but hand over your tiny plastic container")? Why is the best gossip not the latest on who's having an affair but the fact that Le Petit Robert has changed hands (bad news) but the new chef is even better (wow); or that Frank's—a restaurant in the meatmarket district, formerly open only from 2:00 A.M. to 2:00 P.M.—is now serving dinner, and it's very good?

The source of this particular gossip is Tim Zagat who with his wife Nina—they are both lawyers—started the "Zagat New York City Restaurant Survey" just for the fun of it five years ago.

A little booklet rating three hundred restaurants, the survey is the first example of participatory democracy applied to reviewing. All interested parties may join. This year, 560 respondents judged food, decor, service, and supplied the price of an actual dinner. They are people who eat out three or four times a week, whose combined reactions, Zagat says, avoid the idiosyncracies of taste, timing, and special treatment that must bias any single reviewer. Each final rating reflects an average of one hundred votes. Going through the guide is like meeting soul mates. Yes! the fish is revolting there. Yes! that little French place no one ever talks about is the best of its kind.

The survey may be going national, and that might be a public service in more ways than one. "Many people are almost restaurant collectors," Tim Zagat says, "and they can get a little boring on the subject." He implies that the questionnaire may consume some of their appetite for talking about restaurants. (To receive the questionnaire for next year's survey, send a stamped, self-addressed envelope to: Zagats, 55 Central Park West, NY NY 10023. The '83 survey is available from them for $4.95.)

One reason for the big restaurant rush, certainly, is the fact that so many women are working and would rather not eat dinner if they have to cook it themselves. But there's another reason, probably the same reason I have accumulated more lipsticks this last year than in my whole life: for under ten dollars, I can give myself a present, and a new me. For under $50, I can be coddled, fed, fêted. As Marie Antoinette might have said, "Let them eat out." ▽

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YOUR LETTERS

(Continued from page 16)

to express my distress with Vogue for publishing the photograph of Jessica Lange with her beautiful daughter (April, 1983). The photo may have great merit from some artistic point of view, but I found it to be in incredibly bad taste—especially considering the epidemic of child pornography we have in this country. I admire Jessica Lange as an actress and I was really dismayed to see an example of a female superstar exhibiting her daughter in such an incredibly suggestive picture. It is truly unfortunate that in trying to represent all that is chic and modern and what today's woman should try to emulate, Vogue simply does not know where to draw the line. . . .

Judith Gail
Old Westbury NY

. . . While not considering myself a prude, I must strongly object to the photo of baby Shura in April Vogue. In an era of vulgarity, kiddie-porn problems, lack of modesty and mystery, which clever women have never abandoned, one has an infant pose, involuntarily, for this sort of photo. What earthly reason is there for it? What purpose? Would this adorable creature have been less appealing had she worn a diaper? . . . What will little Shura say, years from now, about her photo, recorded for the world to see? . . . I'd have enjoyed the photo of mother and child had the baby worn a beautiful dress, or lace panties. Nudity is not filth, but it's become tarnished and turned into pornography in an effort to rake in the almighty buck. And women's groups are desperately trying to change attitudes about rape, and kiddie-porn. How far back have they been set by innocent baby Shura? Has good taste gone the way of modesty and intelligence and the duck-billed platypus?

Marion Saulig
Brooklyn NY

Fairy-tale dressing?
[Re: the oversized "T-shirt" dress, page 298, April, 1983 issue]
. . .Are you kidding? Do you know anybody who would want to look like this besides a bag lady?

Somebody has to tell the Emperor he isn't wearing any clothes! Sheila Strasser
Brookville NY

She speaks for sneaks
Although I adore thumbing through your pages of shoes with wild patterns and precipitous heels, it is nice to know that you can appreciate the practical side of footwear as well.

Your page devoted to sneakers in Vogue's View (March '83) was testimony to what some of us have known for years: if painful shoes are keeping you off the streets, the answer is not to change your means of transportation—to packed subways and buses—but rather to change the offending shoes. Nothing is chic-er than a woman who looks fit and feels fit, regardless of what's on her feet.

Your only oversight—sneakers are great for those of us who bike to work too!

Nancy Berridge
Hoboken NJ

Getting physical
I have been an avid reader of Vogue for years and anxiously await its arrival every month. As a registered physical therapist, I am impressed by the health information you include.

In the March issue, in Vogue's HealthStyle, Michael Marino, physical therapist was quoted regarding "warm-ups and stretches" in exercise. He has been quoted in Vogue in the past also.

Physical therapy is often a forgotten profession with regard to medical advice—although our training is extensive both in pain control, exercise, and many other areas. It is a major plus for Vogue that our knowledge is respected.

Debra Feingold Stern RPT
Administrator,
University Rehabilitation Center
Sunrise FL

"Appoint" well made
I was very interested in your article on the gender gap ("The 'gender gap'—sending tremors through Washington") in the March issue. But there's one thing that Christine Doudna forgot to mention: President Reagan is the first president to appoint several women, not one token secretary, to high-profile offices in the federal government. Even if feminists don't agree with Jeane Kirkpatrick, Sandra Day O'Connor, Margaret Heckler, and Elizabeth Dole, a precedent has been set. In the future, I hope that presidents to come will appoint women who are more supportive of feminist goals; but no matter what, they will have to appoint women if they don't want to be seen as social regressives. And that's a move in the right direction.

Audrey Becker
Columbus OH

Pornography: different views
I found the article on pornography by Maureen Howard (March, 1983) right on the mark, but I find it very two-faced of your magazine to publish photographs of the very things she writes against in your fashion pages, i.e., torn battered clothing, suggestive lingerie on exposed behinds, women in chains. Pornography for sexual release can be understood, if not accepted. Pornography for the merchandising of clothing cannot.

Ms. Howard writes of the "despair of the punks in Soho (I think she means the East Village) with their bruised eyes and vestiges of self-mutilating devices hanging on their asexual bodies." Have you looked at your own magazine? Murphy Rogers
New York NY

Much as I admired Maureen Howard's attempt to distinguish between pornography and erotica in "Forbidden Fruits" (March, 1983), I feel obliged to raise a dissenting voice. There is truth to her assertion that pornography "serves a surface lust," that it is sex taken out of any meaningful context. To condemn it for that reason, however, is to ignore a very real difference between male and female sexual response. All of the studies of sexuality that I have heard of confirm that men are more readily aroused than women are by such "superficial" visual or written stimuli. Certainly, Ms. Howard finds pornography boring. So do I. But to attack it as superficial seems to me to be an indirect way of telling men, "What we like is good; what you like is bad." As women, we have been the victims of such gender-based myopia for too long; it is time for some empathy and mutual tolerance.

Susan McLean
New Brunswick NJ

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Hair & Makeup by Joe McDevitt

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Men brokers—and women how to insure your fur(s)... for sale—great ideas

By Lisa Gubernick

IS YOUR BROKER A SEXIST?

When Claire Brinker left government work for the private sector, she took her $1500 retirement fund with her, with the intention of investing it in the stock market. "I called a broker and told him I wanted to start saving for retirement," says Brinker. "He told me I should look for something relatively liquid so I could get at it when I got married. But I had never mentioned marriage plans. On top of that, he never explained what 'relatively liquid' meant, and I wasn't sophisticated enough to ask." Not surprisingly, Brinker didn't buy stocks—or anything—from that broker.

The point is, there are stockbrokers who patronize their female customers. Brinker's problem with her sexist broker is shared by many women, some of whom invest anyway because they assume that the broker knows best.

It's easy enough to find a broker who will condescend to you because you're a woman, but you don't have to sit there and take it. Cindy Bailey, head of the Chase Exchange, Chase Manhattan Bank's financial services center for women, says, "you are purchasing a service, and you should be receiving what you're paying for"—which leaves it up to you to demand good treatment from your broker, as you would from your doctor. Bailey advises shopping around to insure that you hire a broker who understands what *you* want to do with your money—whether you want security or growth, short-term or long-term investments.

Gretchen Morgenson, a broker with Dean Witter Reynolds in NYC, believes that many problems stem from the broker's use of Wall Street jargon. "You are entitled to have buzzwords translated into English," she says, "and not to be made to feel stupid for asking."

How do you get rid of a broker with a bad attitude? "No one likes to fire anyone, so when you find a broker you prefer, he or she can transfer your assets," says Morgenson. "You never have to talk to the first broker again."

FUR SECURITY'S SAKE

If your fur coat is insured only under a standard homeowner's policy, you could be out in the cold if it is lost, stolen, or damaged. Homeowner's policies generally don't cover more than $1000 worth of personal items, furs included, so if you lost your $6000 mink coat to a burglar, for example, you would receive only a fraction of its value—and nothing at all if your coat is accidentally ripped. To protect your furs, you can buy a rider for your policy, with annual premiums averaging $8 to $10 per $1000 in value, depending on where you live. Because furs lose value as they age, through both wear and changing styles, you generally won't be able to insure a five-year-old coat for as much as a new one. Most companies reduce your coverage by 10 percent annually (they cut the cost of your premiums as well) to account for depreciation. Riders not only cover damages but also protect your fur against loss while it is in cold storage. Storage facilities usually insure your coat for a minimal amount, which they are required to pay only if the loss is caused by their own negligence, reports Charles W. Pachner, chairman of Frenkel & Co., an insurance company, and "break-ins may not count." Many storage companies offer additional insurance while the coat is in their care, "but you will pay them more than if you insure the coat on your own," says Pachner.

BUYING STOCKS—HOW TO TELL IF THE PRICE IS RIGHT

If you think a company is top-notch and on its way to big profits, should you buy its stock? "Not necessarily," says Mary Greenebaum, an analyst with the investment company Michael A. Steinberg & Co. in NYC. "A company may look terrific to you, but if others think it's terrific too, the stock's price may already be too high for you to make a profit."

Just how do you determine when a stock's price is right? One of the basic gauges of a stock's value is called the price/earnings ratio—also called the "multiple"—which can be found under the stock listings in your newspaper. The p/e tells you how much money you would have had to invest in a company to lay claim to one dollar of its profits. For example, if Ultimate Satisfaction, Inc., offered shares for $10, and last year's profits were $1 per share, its p/e would be ten.

Is that good? The answer is relative: Mary Ellen Kay, a top broker at A.G. Becker in NYC, advises comparing it to the p/e of Standard and Poor's 500 and of the Dow Jones Industrial Average to see whether it's higher or lower than the multiple of the market in general. For instance, if Standard and Poor's p/e is about twelve (find out by checking your newspaper, or by asking your broker), then Ultimate Satisfaction, Inc., with its p/e of ten, is probably a good deal.

If the multiple of the stock you want is substantially higher than that of the market as a whole, it's a sign that investors are betting on high profits in the future—because the company is in a rapidly growing industry, say, or because it's about to launch an exciting new product. If you buy stocks with high multiples, you're taking a greater risk for a potentially greater return. *("Money" continued on page 113)*

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(Continued from page 110)

SUMMER IN THE COUNTRY

Although the mortgage market for first homes has eased considerably, finding financing for a second house can still be difficult. "Your city neighborhood savings and loan association is not necessarily the best place to apply for a country-home mortgage," said Allan Friedman of the U.S. League of Savings Institutions. "Lenders in areas that depend on vacationers are more likely to make your loan—and often at more favorable terms."

Some banks won't grant these mortgages under any circumstances, and those who do frequently require large down payments (up to 30 percent) and charge a full percentage point more interest than they would for a first house.

One way out of mortgage madness is to use your first home to finance your second. According to Citibank's Len Druger, if your first mortgage is more than 2 percent above current interest rates, it makes sense to renegotiate it at a lower rate, and borrow extra money to pay for your weekend house. Another alternative is to take out a second mortgage on your first house. Druger stresses that in most situations, a second mortgage should be your last choice for financing. "Rates are 2 to 3 percent higher than for a first mortgage—so make sure your dream retreat is really worth it."

SOMETHING VENTURED . . .

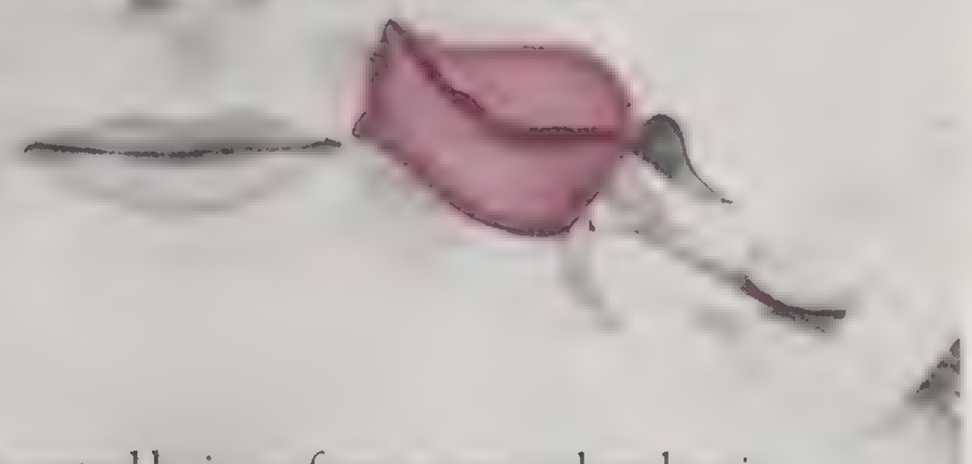
Wouldn't you like to be one of the first investors in the next Apple Computer-type business success? Venture capitalists, who generally pool their money, make fortunes by investing in someone's great idea—or lose fortunes if their fantasy Apple turns out to be an Edsel instead. Until fairly recently, venture-capital funds were the exclusive domain of the super-rich, requiring an initial expenditure of at least $1 million. But there's a new type of fund that accepts investors with $5000 and up to spare and doubles as a tax shelter: the research and development partnership.

R&D partnerships, available through most brokers, usually work like this: the year you invest you can write 80 to 200 percent of your outlay off your taxes. Then, you wait—anywhere from one to five years or more—for the project you've funded to come to fruition. If your project takes off, you receive either cash royalties or company stock. If it doesn't, well, at least you got a tax deduction.

There's no foolproof formula for success, but several factors can enhance a partnership's potential. "The managers of your partnership should have good track records in the areas in which they are investing," says Arnold G. Rudoff, publisher of the "Limited Partners Letter," which tracks R&D ventures. Rudoff also advises seeking partnerships that diversify their investments among several projects, thereby increasing the chances that one will succeed. "Those projects should be very specific and near completion," he says. "You don't want to invest in someone who's floundering around for a cure for the common cold." Whatever the venture, these are very risky investments, he warned. "Don't put any money that you can't afford to lose into an R&D partnership."

Also, keep in mind that the IRS tends to look at tax shelters carefully—so be sure to consult both your tax advisor and your lawyer before choosing a partnership to invest in.

Whisper it off with a rose petal.



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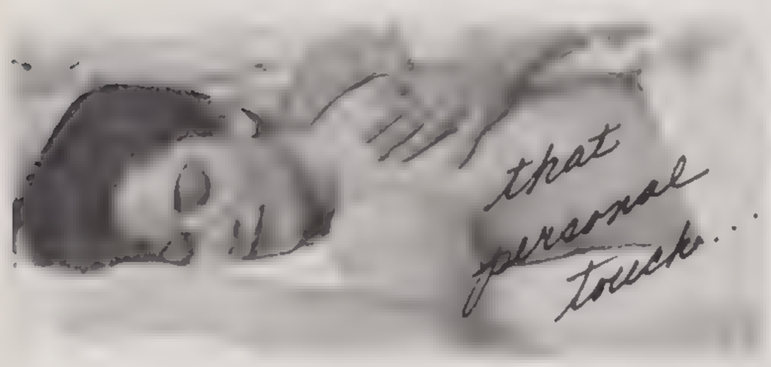

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Your Well-Being

By Barbara Lang Stern

Improve a life-long relationship: make friends with your parents

Are you comfortable with your parents? Few adults are. "Children begin by loving their parents. After a time, they judge them. Rarely, if ever, do they forgive them," wrote Oscar Wilde.

"Nobody knows us as well, or is as perceptive about us or as honest with us as our parents," says Arthur Maslow, M.S.W., family therapist, clinical staff member of the Ackerman Institute for Family Therapy in New York City, and co-author with Moira Duggan of *Family Connections: Parenting Your Grown Children* (Doubleday). "So they touch our tender spots; bring up our inadequacies and our true thoughts about ourselves. Usually, this is done in the hope that we'll work on these areas and improve; but since parents aren't necessarily skillful at communicating, they often say things in ways that hurt, or give advice that hasn't been asked for. If, in addition to a parent's words, you can hear the love and concern behind them, you might feel less resentful."

Parents often criticize and give unwanted advice because this is the way they've always related to the children; but, as a *pattern*, it's unproductive, limiting, and develops a cumulative effect—especially if the parent seldom gave the approval and affirmation the child wanted and needed in her youth.

"To fundamentally change this kind of parent-child relationship, the second generation has to be ready to give up the need to be parented—to be worried about, approved of, and sustained by their parents," says Donald S. Williamson, Ph.D., specialist in intergenerational family therapy at the Houston Family Institute in Texas. "This means leaving home emotionally and psychologically, rather than just physically. Then the parent who's had a power position over the years—emotionally, psychologically, or materially—gives it up as the new generation establishes its own authority and assumes a position of *peerhood*. Most people don't accomplish this before about age thirty because it requires first settling vocational or professional issues, achieving financial independence, and having a social-emotional support network as an alternative to one's parents."

Dr. Williamson points out that the adult who when criticized by a parent reacts with anger and resentment actually is affirming the power position of the parent by her emotional response. The daughter has the sense of still being a child who must fight off someone more powerful; but, in fact, the parent has no power except what's given by the child.

"If the daughter felt like a peer, she'd respond to the parent as she might to any friend offering advice, which she could take or leave," Dr. Williamson observes. "Or she might say to a critical parent, 'I'd like us to talk about the character and quality of our relationship, which seems to consist mostly of criticism. I'd like to know how you see things between us.' That's a very significant power move. It forces the parent to make sense out of her behavior in the relationship."

How is peerhood with a parent established?

"Through hours of conversation during which the adult son or daughter learns the parent's personal story and the inner meaning to the parent of his or her own life experience," says Dr. Williamson. "Parents don't share that information with immature children who might use it against them. But when parents begin to experience the next generation as adults, able to listen, understand without judgment and with compassion, then there's nobody they'd rather share their inner experiences with; and in that kind of conversation, the parent is fully humanized. For the son or daughter who doesn't do this, at some level the parent remains omnipotent, omniscient, and omnipresent; why would you have compassion and understanding for 'God'?"

Many children feel guilt in connection with their parents. "You're leaving already?" parents ask. "But you just got here. When are you coming back?"

"Theoretically, I don't think children owe emotional support or sustenance to their parents; that basic nurturance flows forward to the next generation. However, the richest experience people can have is to enjoy their own families," says Dr. Williamson. "The reason the second generation doesn't find this enjoyable is that the emotional contract has not been renegotiated: so much of the self is lost in feeling like a child in the parents' presence that the individual has to get out of there.

"An adult response when a parent asks, 'Why don't you stay longer?' might be, 'To what end? *What would you like to have happen*?' People so rarely address directly the character of the experience between them, yet that's essential.

"Now, a parent who builds a life around child-raising, as many women in our culture have done, will never be able to receive enough in return. If you give up a significant part of you to such a task, nobody can give you back your self. So there are parents who are deeply disappointed and express that as 'the children not coming around enough.' But there never can be 'enough'; children must face that.

"The son or daughter can initiate a conversation that enables the parent to express her own disappointment at some of the choices, losses, loneliness in her life. Expressing these feelings reduces the demand that the next generation make up for what happened. It helps the son or daughter understand, empathize, which is the essence of an adult-to-adult relationship, of intergenerational intimacy." ▽

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Visions

American dreams in Rome...Monet on the dinner table...food: a main attraction...quest for rare rugs

By Barbara Plumb

Italian designer Stefano Mantovani's fascination with America inspired this game/breakfast room located in a converted garage in a garden in Rome. The painting "Key West," by Paolo Boggio, is based on Stefano's photos of America and includes his favorite drinks—Piña Colada, Coco Loco—on the porch rail. A mirror to the painting's right reflects it and "extends" the space. The oak game table with a Formica top of red, white, and blue is a "play on the American flag." Wicker chairs, copied in the French bistro style, are enlivened with cushions in a printed cotton suggestive of American Indian designs. The latticed doors are inset with red, opaline, and blue crystal—the American signature colors—made by hand in Venice. A molding of mirrored squares in the ceiling gives the illusion of added height to the room. Painting, doors, ceiling are framed in oak that matches the table.

FINDS *"When Monet designed his china in 1900, he wanted to use the same yellow as the walls of his dining room," said Gerald van der Kemp, curator of the Claude Monet Foundation in Giverny, France. While restoring Monet's house and gardens at Giverny, Van der Kemp discovered some pieces of the china, took them to Haviland & Parlon China in Limoges, and commissioned the firm to reproduce the entire dinner service including all the serving pieces, with the same hand-painted broad yellow bands bordered in light blue. Five-piece place setting, $260. Tiffany & Co.*

taste

"The store's name is theatrical, so we chose to use actual theater spot lighting," says architect Adam Tihany of his interior design for DDL Foodshow in New York City. Sponsor Dino De Laurentiis, known for producing such films as *Bitter Rice* and *La Strada,* hopes to rival such food meccas as Peck in Milan, Fauchon in Paris. Tihany kept the building's original brick (vintage 1800) and added blue and terra-cotta tile, food display cases from Italy, brass rails, custom-made oak cabinets. Pictured: coffee, pasta, chocolate sections.

a former graphic designer and teacher at Yale, artist Dan Friedman has made furniture design his new career. His first efforts? Six-by-seven-foot three-paneled screens on casters with a mirror, cork board, and coat hooks on the back. A yellow/red shelf extends from the left panel. Center panel, painted to look like brick, has a translucent cotton curtain. $3000-$5000. (212) 777-3091.

adventure

Despite the war in Afghanistan, Mark Shilen, English teacher turned rug/textile dealer, travels to Kabul to find wool kilims (flat-woven tapestry-style rugs). Reason? A great selection. "Last year for three weeks I was the only commercial Westerner in Kabul," Mark said. Textiles are woven for local consumption, not for export. Right: 6' x 5' kilim, $800. (212)-989-8664.

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Wines

Cool, white, wonderful—French and domestic wines made from super grapes—Sauvignon Blanc

By Martin Gersh

Insofar as white table wines are concerned, for more than a decade Sauvignon Blancs originating from the regions of Bordeaux and the Loire Valley in France have held a place in my affections second only to Chardonnays. Both Sauvignon Blancs and Chardonnays are white wines that I can drink day after day, always receiving from them that very same measure of profound delight that I derive from the finest and most complex red table wines. Thus, it is a source of deep satisfaction to me to observe that now more and more of our own producers in California, and even northward in the state of Washington, are placing greater emphasis than ever before on the development of top-flight wines made from the Sauvignon Blanc grape—wines, as you will soon see, that clearly reflect the dedicated care and very considerable skill these winemakers bring to their task.

If there is such a phenomenon as a "typical" Sauvignon Blanc, it would be an earthy, direct, forceful white wine—frequently large in body, with penetrating, mouth-filling varietal flavor. To this general profile each winemaker, of course, adds his own style and, in many cases, artistry. Of all the white table wines that I have ever known, Sauvignon Blancs are possibly the most flexible and far-ranging in terms of their usefulness with a wide variety of foods. Their splendid backbone stands up commendably to strong seasonings; yet, on the other hand, the subtleties that so many talented oenologists are able to bring forth from this grape enable Sauvignon Blancs to coalesce beautifully with the most delicate and elegant flavors. Do not hesitate to try them with every sort of fish, fowl, veal, pasta, or cheese that appeals to you. However—I may not succeed in carrying many of you along with me to the enjoyment of steak tartare or filet mignon with a vigorous Sauvignon Blanc!

At this point, you should become aware of the different wine label designations that mask this wonderful white grape, starting with the marvelous Graves of Bordeaux. Most of those are identified only by the château name, world-famous in nearly every case—sometimes for both whites and reds—such as Domaine de Chevalier, Châteaux Haut-Brion, Marlartic-Lagravière, Carbonnieux, and Pape-Clément among others. The owners of the great red Graves Château La Mission-Haut-Brion make one of the supremely great Sauvignon Blancs at Château Laville-Haut-Brion. Also in Bordeaux, the famed Château Margaux produces its own unique version of Sauvignon Blanc bearing the label Pavillon Blanc du Château Margaux. Furthermore, in a realm quite distinct from the white table wines under consideration here, the remarkable Sauvignon Blanc grape provides us with the most acclaimed dessert wine in the world, Château d'Yquem, as well as those other esteemed Sauternes Châteaux Suduiraut, Climens, and Coutet. Notice that none of the aforementioned Bordeaux bears the name of its predominant grape anywhere on the bottle—just as the label of a fine white Burgundy does not specify Chardonnay.

Elsewhere in France, most Loire Valley Sauvignon Blancs are labeled Pouilly-Fumé, because the grape is known locally as the Blanc-Fumé. However, another Loire example reviewed in this survey, Baron Briare, from the province of Touraine, is labeled Touraine Sauvignon!

Moving now to the West Coast of the United States, we discover that many California producers label the wines Fumé Blanc, parenthetically followed by Dry Sauvignon Blanc or just Sauvignon Blanc; whereas others label them simply Sauvignon Blanc.

In view of all this, the question inevitably arises: Where will the much-traveled Sauvignon Blanc grape turn up next—and what will be its disguise?

RECOMMENDATIONS

SAUVIGNON BLANC

CHATEAU ST. JEAN FUMÉ BLANC 1981 Classy and seductive—a really lovely Sonoma County, California, white wine of high tonality and small-to-moderate body, with a nice sweet finish. *Vintage rating: Good. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $9.50–$10.50. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

KENWOOD SAUVIGNON BLANC 1981 Stylistically akin to Baron Patrick de Ladoucette's formidable Pouilly-Fumé from France's Loire Valley (reviewed here in two separate vintages in October, 1982), this is a fine, assertive Sonoma County Sauvignon Blanc of ample size and middle tonality, possessing an attractive grapefruit-like flavor element. *Vintage rating: Good. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2¼ hours, then aerate 10–15 minutes. $9–$10.*

J. PEDRONCELLI SAUVIGNON BLANC 1981 Gracious and rather quiet-spoken, revealing substantial body and an aromatic, lime-like taste aspect, this Sonoma County white wine is notable for its charm. *Vintage rating: Good. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2¼ hours, then aerate 10–15 minutes. $6–$7.*

STONEGATE SAUVIGNON BLANC 1981 Piquant, immense, rich in fruit, subtly rounded—a high-spirited Napa Valley, California, wine with a flowery sweet finish. Truly terrific! *Vintage rating: Good. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2¼ hours, then aerate 30–45 minutes. $8–9.*

CHATEAU ST. JEAN FUMÉ BLANC 1981 (LA PETITE ETOILE) This is an exceptionally handsome Sonoma County, California, white table wine—reserved, quite complex, agreeably perfumed, of middle tonality and moderate body. *Vintage rating: Good. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $11–$12.*

DOMAINE LAURIER SAUVIGNON BLANC 1981 A highly civilized Sauvignon Blanc from Green Valley in Sonoma County, exhibiting important size and just a tinge of lime in its taste—outstanding in all ways. *Vintage rating: Good. Best drinking: for the next 4–5 years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes–1 hour. $9–$10.*

ROBERT MONDAVI WINERY FUMÉ BLANC 1980 Bold in its thrust, this is a challenging and extremely interesting Napa Valley, California, wine of high tonality and big body—displaying a slight degree of bitterness as well as a distinct suggestion of sweetness in its finish. *Vintage rating: Very Good. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2¾ hours, then aerate 35–45 minutes. $10–11.*

SAN MARTIN SPECIAL RESERVE FUMÉ BLANC 1980 Produced from grapes grown in San Luis Obispo County, California, sophisticated and understated, somewhat resinous, with moderate-to-large body and an exceedingly long-lasting second taste—a good wine. *Vintage rating: Very Good. Best drinking: for the next year. Aeration: Refrigerate for 2½ hours, then aerate 15–30 minutes. $6.50-$7.50.*

CHÂTEAU CARBONNIEUX 1980 Youthful, to say the least—very tart, of middle tonality and generous body, this is a memorable, singularly fine Graves white from Bordeaux. *Vintage rating: Fair. Best drinking: for the next 5–6 years. Aeration: Refrigerate for 2¾ hours, then aerate 40–50 minutes. $12–$13—and an exceptional value at that price.*

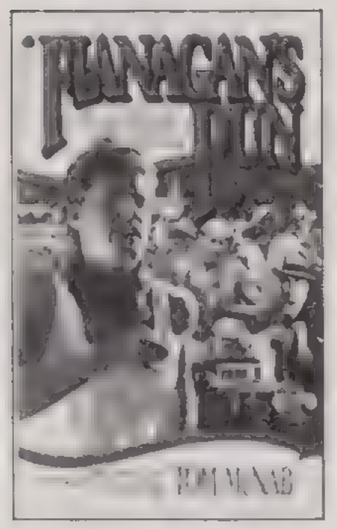
POUILLY-FUMÉ 1980 (DOMAINE DES CHAILLOUX) Robust, fairly large-scaled, showing very intense though well-balanced Sauvignon Blanc varietal flavor right from the start—a straightforward, most laudable wine from the Loire Valley in France. *Vintage rating: Good. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes–1 hour. $8–9.*

STERLING VINEYARDS SAUVIGNON BLANC 1980 As breeding and restraint are trademarks of all the Sterling Vineyards Cabernet Sauvignons and Chardonnays that I have known, I was not particularly surprised to encounter those admirable qualities in this Napa Valley, California, Sauvignon Blanc. A first-rate example! *Vintage rating: Excellent. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $10–$11.*

POUILLY-FUMÉ 1980 (LES CHAMPS DE CRI) A rather eccentric Loire Valley white wine of colorful personality—animated, high in tonality, with a pronounced bitter-lemon flavor element that I, for one, find most engaging. *Vintage rating: Good. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 20–30 minutes. $9–$10.*

CAKEBREAD CELLARS SAUVIGNON BLANC 1980 Markedly Graves-like in its manner, beautifully integrated, with moderate body, this is a classic Sauvignon Blanc of great distinction from Napa Valley, California. *Vintage rating: Excellent.* *(Continued on page 123)*

First they were running for the money. Then they were running for their lives.



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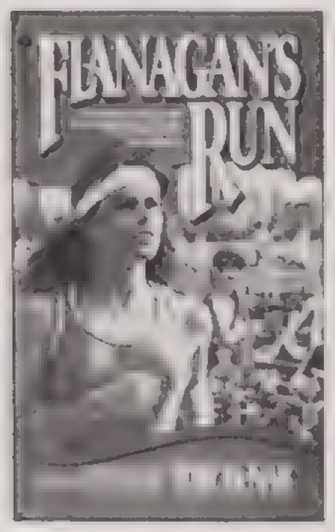

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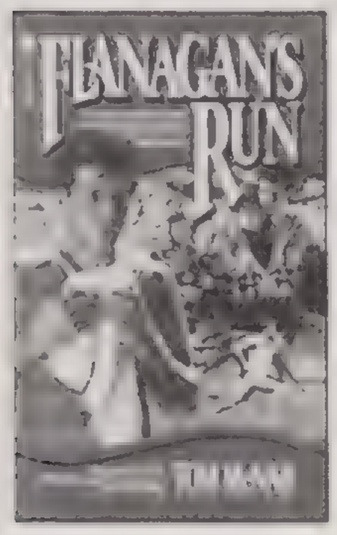

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SAUVIGNON BLANC

(Continued from page 119)

Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 20–30 minutes. $9–$10.

CHATEAU STE. MICHELLE FUMÉ BLANC 1980 Saucy and spicy, very finely structured, of high tonality—an admirable, thoroughly delightful white wine produced from Sauvignon Blanc grapes grown in the Yakima Valley and Columbia River Basin region of Washington State. *Vintage rating: Excellent. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $6.50–$7.*

ROBERT MONDAVI WINERY FUMÉ BLANC RESERVE 1979 A marvelous Sauvignon Blanc from Napa Valley, California—huge, luscious, richly textured, middle-toned, with considerable finesse. *Vintage rating: Very Good. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $13–$14.*

CHÂTEAU LAVILLE-HAUT-BRION 1979 Austerely charming, marked by great refinement, this Graves of high taste tonality and moderate body is a dazzling wine. *Vintage rating: Good. Best drinking: for the next 3-4 years. Aeration: Refrigerate for 2½ hours, then aerate 20-30 minutes. $32-$36.*

TOURAINE SAUVIGNON 1978 (BARON BRIARE) Powerful, earthy—perhaps even a little blunt when insufficiently aerated—this is a serviceable white wine from Touraine in France's Loire Valley. *Vintage rating: Excellent. Best drinking: for the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 30–35 minutes. $5–$6.*

DOMAINE DE CHEVALIER 1978 Elegant, alluring, and velvety—a Graves white of prodigious size, graced by an exceptionally long-enduring second taste as well as a beguiling sweet finish. Utterly superb! *Vintage rating: Good. Best drinking: for the next 5–6 years. Aeration: Refrigerate for 3 hours, then aerate 50 minutes–1 hour. $18–$20.*

CHÂTEAU MALARTIC-LAGRAVIÈRE 1978 Conspicuously opulent, monumental, perfectly structured, of middle tonality—a highly superior Graves. *Vintage rating: Good. Best drinking: for the next 5–6 years. Aeration: Refrigerate for 3½ hours, then aerate 1–1½hours. $17–$18.*

CHÂTEAU HAUT-BRION 1977 A very beautiful bottle, again from Graves in the Bordeaux region—large-scaled, mellow, slightly somber, extremely harmonious. *Vintage rating: Fair. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2½ hours, then aerate 25–35 minutes. $36–$40.*

PAVILLON BLANC DU CHÂTEAU MARGAUX 1976 In this vintage, Pavillon Blanc du Château Margaux is titanic in scale, amazingly flavorsome—and bears absolutely no resemblance to its wonderfully delicate 1979 version (reviewed here in April, 1983). An immensely impressive white Bordeaux, all the same. *Vintage rating: Good. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2½ hours, then aerate 20–30 minutes. $30–$35.*

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Sparkers

Beauty by the bite... orange and moss baskets... new pasta find

By Sandi Britton

BETH BAPTISTE

Bite-size is beautiful—to start a meal as well as to end it. "People love lots of little tastes of things, and having more choices," says Melanie Ress, a former New York art director turned party-planner and caterer, who now makes an art of the food she puts together. Some of her prettiest and most appealing creations, *left and above,* her starters and desserts, each of which is no more than one-or-two-munches big.

The starters, *above,* from top to bottom, all collected on a pizza board and garnished with mussel shells, are miniature pastry shells that Ress has filled with shrimp on cumin-flavored avocado purée; prosciutto and asparagus tips on chèvre cheese; mussels in herb sauce; red caviar, sour cream, and smoked salmon. *Extra tip:* one of each of these served together on a plate makes an unusual luncheon dish. Or, make plate-size pastry shells, fill each with two contrasting combinations (a different filling on each half).

On the dessert platter, *above left,* a carefully planned contrast of textures, colors, shapes, flavors: fruits in season, partially dipped in dark chocolate—strawberries, seedless grapes, orange segments—interspersed with rows of sugar cookies, lemon squares (lemon curd on a thin flaky crust), praline puffs (ground praline in pastry cream inside choux pastry), chocolate truffles, meringue "mushrooms."

This kind of food demonstrates some of Ress's own rules about how to organize a buffet: food should transfer well from table to plates, without falling apart during that maneuver; less is better than more on a buffet table—four different dishes are enough to put out at one time, along with a basket of beautiful breads. Ress also advises building interest by presenting foods on different levels: put something tall (like a cake stand—it doesn't *have* to hold cake) next to something flat.

To Try

Create your own *table sculptures* the way that Carole Powers Gordon does. (She and husband, Shelly Gordon, devise "culinary arts and design" for some of New York's prettiest parties.) You've heard of gilding the lily? Gordon turned the ordinary into the extraordinary when she gilded the zucchini and acorn squash, *below,* put one perfect orchid on top of each . . . If you're handy, weave your own *orange-rind basket* to hold flowers, fruit, the way Gordon did, *right.* . . . *Transform a plain basket* by gluing on moss (many florists have it in sheets), then tucking in a rainbow of tiny flowers—violets, freesias, all over . . . Banish butter service: present butter at each table setting in a white fluted ceramic mini-tub. $1.90 each at Wolfman, Gold & Good, Co. in New York . . . The latest pasta import, *Fini egg pasta,* one of Italy's finest, at New York's Dean & Deluca. Special: Fini's three kinds of tortelloni with three different kinds of fillings.

DOUG HOPKINS

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Food

Summer-light dishes: great tastes—and you don't have to worry about calories

By Colette Rossant

EDITOR'S NOTE: *The following recipes from cookbook writer Colette Rossant's latest work, "Colette's Slim Cuisine" (to be published by William Morrow & Company, Inc. this month) are characteristic of the healthful, calorie-conscious way that Rossant (and many of us) likes to cook and to eat now. These dishes reflect her new culinary style, utilizing many Chinese and Japanese ingredients, plus her expertise with French cooking. Fresh herbs, lemon and lime juice flavor meat, fish, steamed vegetables; delicious nonfattening sauces are made with vegetables and thickened with yogurt and bean curd. Desserts are delectable fruit-based treats. This excerpt is meant to help you plan your first break-into-summer meal.*

MUSHROOM PÂTÉ

ten servings
(about 100 calories a serving)

2 pounds white mushrooms
plus 6 mushrooms for garnish
2 envelopes unflavored gelatin
2 tofu (bean-curd cakes)
3 eggs plus 1 yolk
2 tablespoons dried tarragon
Salt and pepper to taste
2 limes
Parsley for garnish
Stewed tomatoes or cherry tomatoes stuffed with string-bean purée

The success of this pâté depends on how dry the mushrooms are; they have very few or no calories, but hold a lot of water. Wash mushrooms rapidly, drain in a colander, and pat dry with paper towels. In food processor, purée 2 pounds of mushrooms and their stems. Pour purée into fine sieve, set over a bowl, and let stand for 1 hour.

In small saucepan, mix gelatin with 4 tablespoons of mushroom water. Heat mixture and stir till gelatin is melted.

In food processor, purée together gelatin mixture, tofu, eggs, and tarragon. Run machine till all ingredients are well mixed.

Wash and cut in two the 6 remaining mushrooms. Sprinkle with salt and pepper and juice of half a lime. Set aside.

Mix together mushroom and tofu purées. Correct seasoning with salt and pepper. Pour half the mixture into a loaf pan. (It is best to use disposable aluminum loaf pans; sides can be cut away, and the pâté is then easily removed.) Place marinated mushrooms in the center and cover with remaining purée.

Cover pan with foil, and make a hole in center for steam to escape. Bake in preheated 375° oven in *bain-marie* (pan of hot water) for 45 minutes. Remove from oven and cool. Refrigerate till ready to serve. (Pâté can be kept for a week.)

Unmold pâté carefully, cut in slices, and serve on individual plates. Garnish each portion with parsley, stewed tomatoes, and a slice of lime. (Or instead of stewed tomatoes, serve cherry tomatoes stuffed with string-bean purée.)

TOMATO BREAD

one loaf
(about 114 calories a slice)

This unusual, lovely looking bread was served to me in Tanzania by an Australian friend who in turn had gotten the recipe from a Kenyan friend. Sliced thin, it is excellent for sandwiches stuffed with cucumber or watercress and low-fat farmer's cheese.

1¼ cups warm water
1¼ teaspoons flour
1¼ teaspoons dry yeast
6 cups unbleached white flour
2 teaspoons salt
2 teaspoons paprika
¾ cup tomato juice
3 tablespoons oil
½ tablespoon butter (for the mold)
1 tablespoon milk
Poppy seeds for garnish

In a blender, place water, flour, yeast. Mix ingredients well. Remove to a bowl and leave for 5 minutes to allow yeast to proof.

In food processor, place flour, salt, paprika, tomato juice, and oil. Run machine till all ingredients are mixed, then add the yeast mixture. Place dough in plastic bag, tie, and let rise for 1 hour, or till dough has doubled in size.

Turn out dough onto floured board. Butter an 8 x 4-inch disposable aluminum-foil pound-cake pan and place dough in it. Put filled pan back in plastic bag and let the dough rise for 20 minutes.

Brush top of loaf with milk, press on poppy seeds, and bake in preheated 400° oven for 40 minutes. Unmold and let cool. Slice thin.

POT-AU-FEU EN GELÉE

eight servings
(about 550 calories a serving)

5 pounds brisket of beef (all fat removed)
plus some soup bones
2 large garlic cloves
1 onion stuck with 2 cloves
1 bay leaf
2 tablespoons thyme
10 peppercorns
Coarse salt
6 carrots
1 leek
2 celery stalks
4 tomatoes, peeled
15 cornichons
3 envelopes unflavored gelatin
½ tablespoon soy sauce
Parsley and cornichons for garnish
2 cups parsley sauce

Wash soup bones. Cut garlic in slivers and insert into meat. In large soup kettle, place bones and meat. Cover with water (about 2 quarts), bring to boil, lower heat, and skim surface several times. Then add onion, bay leaf, thyme, peppercorns, and coarse salt. Meanwhile, scrape and wash carrots, trim and wash leek and celery. Slice 2 carrots and reserve. Cut remaining carrots, leek, celery into 2-inch pieces.

After meat has cooked for 1 hour, add vegetables to soup and cook for another 1½ hours or till meat is tender when pierced with fork. Remove meat from soup to platter, cool, then refrigerate for 1 hour. Strain bouillon and refrigerate for 1 hour. Fat then rises to surface and can be removed easily.

Peel tomatoes and cut into 2-inch slices. Set aside. Slice cornichons.

In small bowl, dissolve gelatin in 2 tablespoons of water. Into saucepan, pour 1 cup beef bouillon; heat, then add gelatin and stir over low heat till totally dissolved. Add 3¼ cups remaining bouillon and ½ tablespoon soy sauce. Correct seasoning.

Pour some of gelatin mixture in bottom of 2-quart mold. Garnish with parsley and place in freezer for 10 minutes. Meanwhile slice meat. Fill mold with layers of sliced meat alternating with layers of slices of carrots, tomatoes, and cornichons till all meat is used. Cover with remaining bouillon, refrigerate overnight.

Dip bottom of mold in hot water, unmold onto round platter, garnish with extra cornichons and parsley. Serve with parsley sauce.

GREEN PARSLEY SAUCE

one-and-one-half cups
(about 210 calories)

1 large bunch parsley, stems removed
4 slices avocado, 1 inch thick
Juice of ½ lime
½ teaspoon cumin
Salt and pepper
½ cup hot water

Wash parsley and dry thoroughly on paper towels. Place all ingredients in food processor and run machine till they are well puréed. Correct seasoning with salt and pepper. Pour into bowl and refrigerate till ready to use. Will keep well in tightly covered jar.

STEAMED COD WITH FRESH BASIL AND GINGER

four servings
(about 205 calories a serving)

Marvelous things can be accomplished with cod. One of them is by steaming, with the fish wrapped in foil to keep its juices, then serving with a yogurt sauce or just with lemon.

4 cod steaks, about 1-inch thick
(2 pounds)
2 scallions, cut in 1-inch pieces
1-inch piece ginger, peeled and sliced
¼ cup chopped fresh basil
Salt and freshly ground pepper
2 tablespoons mushroom soy sauce
Parsley for garnish
2 lemons, sliced for garnish

Cut 4 pieces of foil each big enough to hold one cod steak. Place one cod steak in center of each foil piece, and top each with chopped scallions, 1 or 2 slices of ginger, and ½ tablespoon of basil. Sprinkle with soy sauce, salt (very little), and freshly ground pepper. Close foil tightly.

Place fish in steamer and steam for 6 minutes. Carefully remove fish from foil. Arrange on serving platter and garnish with parsley and lemon slices. *(Continued on page 130)*

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"COLETTE'S SLIM CUISINE"

(Continued from page 129)

ENDIVES STUFFED WITH VEGETABLES

six servings
(about 70 calories a serving)

6 endives
2 carrots
2 celery stalks
2 onions
2 shallots
Salt and pepper
1 teaspoon thyme
1 tablespoon butter
½ cup chicken bouillon

Wash endives. Cut in two lengthwise and remove some of center leaves to make room for stuffing. Place endive halves in ovenproof dish. Reserve center leaves.

Scrape and wash carrots and cut them into julienne strips. Wash and trim celery and cut it into julienne strips. Peel and chop onion and shallots. Chop the center leaves of endives.

Mix all cut vegetables together. Sprinkle with salt, pepper, and thyme. Heat butter in skillet, add vegetables, and cook over low heat for 5 minutes. Then fill endives with vegetable mixture. Pour chicken bouillon over them and bake in 425° oven for 30 minutes, basting from time to time.

Serve with chicken or lamb.

CANTALOUPE CAKE

six servings
(about 383 calories a serving)

Crust
5 ounces graham crackers (1 package)
3 tablespoons melted butter
¼ cup sugar
Flour
½ tablespoon butter for the pan

Filling
1 small ripe cantaloupe
8 ounces cottage cheese, 1 percent fat
½ cup plain yogurt
2 egg yolks
⅔ cup sugar
1 lemon
1 tablespoon brandy
3 envelopes unflavored gelatin
6 mint leaves

Make the crust: in a food processor, place graham crackers and run machine till they are reduced to a fine meal, then slowly add melted butter and sugar. Remove mixture to floured board, flatten it with a rolling pin, then with it, piece by piece, line buttered 9-inch quiche pan. Refrigerate.

Cut melon in two, remove seeds, and scoop out flesh in pieces. In food processor, place melon, cottage cheese, yogurt, egg yolks, and sugar. Run machine till all ingredients are puréed. Add juice of ½ the lemon, and the brandy. Mix.

In small bowl, melt gelatin in 3 tablespoons water. Place bowl in saucepan of simmering water and stir gelatin till totally dissolved. Add to melon mixture and mix well. Pour mixture into quiche crust and refrigerate for at least 1 hour.

Serve garnished with slices of lemon and mint leaves. ▽

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Travel Now

Prime-dining in Japan...the new "shorter" cruises...Texas polo boom

By Richard Alleman

Japan's culinary artistry is the focus of a delicious new tour organized by the Japan Society. Set to take off from New York on October 12, the program will explore the Japanese cuisine scene in Tokyo, Atami, Nagoya, Nara, Kyoto, Osaka, and Kanazawa—dining in famous restaurants as well as in lesser-known establishments.

Participants will meet with great Japanese chefs, visit local markets, attend cooking schools. Price—about $6500 for sixteen nights—includes air fare from New York, deluxe hotels and ryokans, all meals, cooking instruction, guides, and a $500 tax-deductible contribution to the Japan Society. Write: Japan Society, 333 East 47th Street, New York, NY 10017.

Sail away!

Little Dix Bay, pictured *above*, the ultra-secluded Rockresort in the British Virgin Islands, has a new holiday plan that combines a luxurious land stay at Little Dix with a Caribbean sailing spree aboard a C&C Landfall yacht. Yachts—38- and 48-foot models—come with captains, crew, provisions . . . or experienced sailors can opt to explore beautiful islands and clear waters of the B.V.I. on their own. Prices range from $663 to $829 per person (depending on the package) for four days on land, three at sea. For details, see travel agent or page 141.

DALLAS DIVERSION: ON MOST SUNDAYS AT 6:00 P.M., JUNE THROUGH OCTOBER, HIGH-GOAL POLO IS PLAYED ON THE BERMUDA-GRASSY FIELDS OF THE WILLOW BEND POLO AND HUNT CLUB IN FAR NORTH DALLAS. BARBECUES AND BRASS BANDS ARE FREQUENTLY PART OF THE SCENE. ADMISSION: $4; INFORMATION/RESERVATIONS: (214) 248-6298.

The South Pacific in brief. *Created especially for travelers short on time, exotic new fourteen-day sails between Tahiti and Australia from Royal Viking Line aboard the "Royal Viking Star." Among the faraway ports on east-bound sailings (departing from Sydney, January 9 and February 6): Opua and Auckland, New Zealand . . . Tonga . . . Cook Islands . . . Moorea . . . Papeete. Stops on cruises in the other direction (departing from Tahiti, January 22 and February 19) include Bora Bora . . . Pagopago . . . Western Samoa . . . Fiji . . . New Hebrides . . . New Caledonia. Fares: from $2660 to $9044, depending on cabin. See page 141 or travel agent for additional details.*

EUROPE ALFRESCO

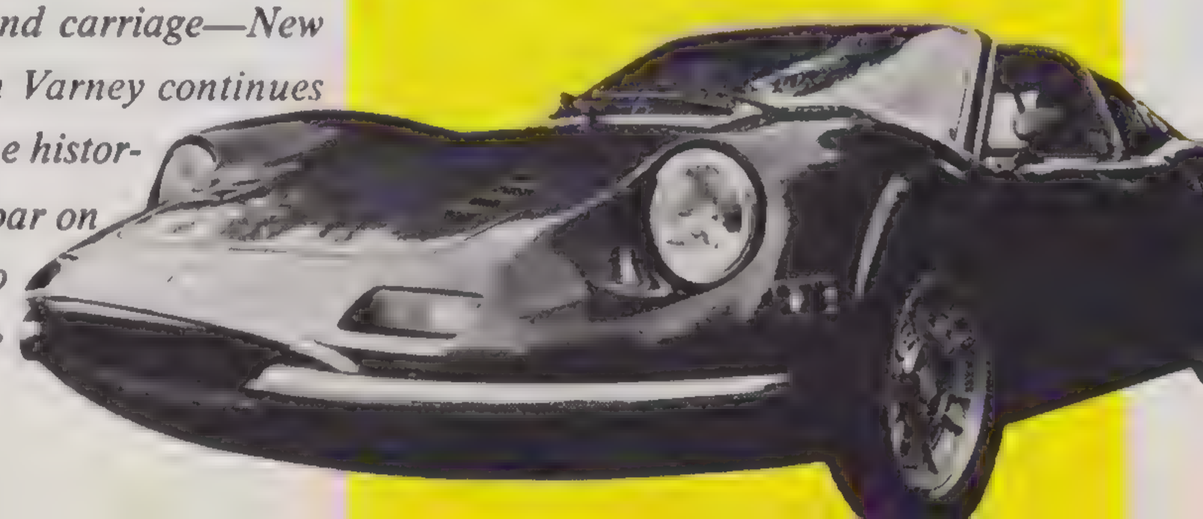
For happy traveling in Europe this summer, 1983 editions of Michelin Red Guides now show restaurants that have outdoor dining. The clue: a tiny parasol-table-and-chair.

EASY EATING

In London this season: if you're staying at one of these top hotels—Claridge's, The Connaught, The Savoy, or The Berkeley—you may dine in any of these four hotels' restaurants and charge meals to the hotel where you're booked. Also included in this new "Dining Out in London" plan from The Savoy Company: the renowned English-cuisine restaurant Simpson's-in-the-Strand. For details, see travel agent or page 141.

Life in the fast lane. Bound for Italy? In New York City, Maiellano Tours will arrange for renting all sorts of glamorous cars in Italy: Fiat convertibles, Alfa Romeo sedans, Ferrari coupes, Rolls Royces.

Prices? A Ferrari sportster, similar to the one pictured below, goes for around $900 a week; it can be picked up/dropped off at any of some sixty Italian cities. For more information, see a travel agent or call Maiellano Tours: (212) 877-2798.



A SUMMER PLACE *On Michigan's time-defying Mackinac Island—where all transport is by foot, bicycle, horse and carriage—New York interior designer Carleton Varney continues his pet project of refurbishing the historic Grand Hotel, above. For this season, Mr. Varney has created a new bar on the 880-foot verandah of the "world's largest summer hotel"; he's also redone the hotel's vast muraled ballroom, gussied up some sixty more guest rooms. For further information, see travel coupon on page 141.*

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This 1983 Jaguar is, simply, the best we have ever built. And it is backed by the best warranty Jaguar has ever offered. For two years or 36,000 miles, whichever comes first, Jaguar will repair or replace any part of the car which proves defective. The Pirelli P5 tires come with their own warranty. Ask your dealer for full details of this limited warranty. And ask for a test drive in the uncommonly beautiful new Jaguar XJ6. For the name of the dealer nearest you, call toll-free (800) 447-4700.

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Bangkok Grand Palace courtyard

The lure of living lavishly . . . at Bangkok's Oriental hotel

In Thailand's extraordinary capital: a brief encounter with a grand hotel

BY RICHARD ALLEMAN

I had been hopping around Southeast Asia for almost three weeks and had reached that point—which comes sooner or later, on even the most exotic trips—where one starts to tire of airplanes, airports, packing/unpacking . . . *traveling*. On the plane from Penang to Bangkok, the idea of wedging yet another new city into my itinerary was, in truth, a highly questionable one. At most, I could spend just two days in Bangkok. It might make more sense to save it—for a time when I would be fresher, more ready to grapple with its mega-population, its eternally grid-locked traffic, its legendary temples and treasures.

But Bangkok was there—and I was almost there. Also, there was my hotel to think about: I was booked into The Oriental. Some people consider it the world's best hotel.

And so, The Oriental "begins" . . . at the Bangkok airport, where a representative meets all arriving guests, helps me with my bags and with getting to town. The sixteen-mile ride—by cab, bus, or ideally in The Oriental's glamorous white Cadillac driven by a white-liveried chauffeur—moves quickly from a six-lane suburban expressway to stand-still mid-city traffic. Along the way, the fascinations of Bangkok constantly intervene: exotic tile-roofed temples . . . mammoth movie posters of Asian superheroes doing battle with tigers and elephants . . . occasional canals . . . squadrons of noisy three-wheeled taxis that look like Mr. Toad's Wild Ride at Disneyland. In the thickest of traffic, young men move among stalled vehicles selling long woven strands of Thai orchids.

More orchids at The Oriental. I am presented a lei when I check in—and my suite has a half-dozen bouquets. There's also a big basket of tropical fruit along with an illustrated booklet that identifies and tells a little about each one . . . in English.

My suite is in the Authors' Wing of The Oriental—a wing that dates back to 1887, when a new owner turned an unpretentious riverside inn catering to seamen into the grandest hostelry in all Siam. Today, the extensively restored and renovated Authors' Wing has banquet rooms, a cheery air-conditioned solarium for drinks and tea, plus four super-luxurious suites. Each of these is named for a famous writer/guest: Sir Noël Coward, James Michener, Somerset Maugham—who set *The Gentleman in the Parlour* in The Oriental's Bamboo Bar—and Joseph Conrad, who knew Bangkok and The Oriental when he was a ship's officer in the 1880s.

A framed portrait of Conrad sits on a table in the bedroom of his—and, for two nights, *my*—enormous high-ceilinged suite. The walls are covered in the same embroidered gold-green silk fabric used for the canopies and spreads of the two four-poster beds. Together, the wood-paneled dressing room and adjoining marble bath are as large as many New York City apartments . . . including mine!

In the living room: concealed television, fridge, and a bar stocked with cut-glass decanters of spirits, bottles of good wines and champagnes. Julie Andrews and Blake Edwards stay in this suite when they're in town—as do David Rockefeller, Gore Vidal, King Gustaf of Sweden. The equally opulent Somerset Maugham suite across the hall was Roger Moore's Bangkok base during filming of *The Man with the Golden Gun.*

Celebrities and *(Continued on page 136)*

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BANGKOK

(Continued from page 135)

royalty are always, it seems, at The Oriental. "For me, this is the number-one hotel in the world," says Italian princess Luciana Pignatelli—quartered, during my visit, in a suite in The Oriental's modern River Wing.

"The service, the courtesy, the preparation—the way everything arrives with an orchid. It is all sooo bee-u-tee-ful!" she purrs. "And the more you come here, the more it is home. Everybody at the hotel recognizes you and greets you. This is my third time here this year—and the people are always so polite . . . so hospitable.

The Oriental's Somerset Maugham suite

"Thailand is a country with so much tradition. It's wonderful just to watch the people—to see how they move, how they say hello to each other. The more you enter into this country, the more appealing it is."

Which brings up the ultimate appeal of The Oriental: location. Not only is this legend of luxury and privacy in the midst of one of the most extraordinary cities on earth, it also enjoys one of that city's most perfect settings—smack alongside its main thoroughfare, the Chao Phya River.

My first magical encounter with the river is at breakfast on The Oriental's Verandah. Sitting under a green-and-white umbrella in early-morning sunshine, I drink pulpy orange juice and munch just-baked croissants served with style and smiles by young Thai women in sarongs. At breakfast, the river is a nonstop parade: sleek long "fantail" motorboats, canopy-topped water taxis, a tug pulling a train of Noah's ark-like craft, barges loaded with baskets of giant green vegetables, swift-moving clumps of floating plants. Atop some of the passing houseboats are spare tires, wooden boxes, baskets . . . whole lives in transition.

Besides offering constantly changing views, The Oriental's riverside setting means smooth sailing to some of Bangkok's best sights. The hotel has its own dock, and a dispatcher will arrange boat rentals and river guides. The Oriental also operates two large tour boats that do day-long excursions to the ruins of Thailand's ancient capital Ayudhya as well as evening dinner cruises of Bangkok.

Next door to The Oriental is the public dock. From here, I hop a water taxi to another world: Bangkok's Grand Palace.

Entering the Palace compound—which has been totally restored for the 1982 bicentennial of Thailand's ruling Chakri dynasty—is like coming upon the Land of Oz. Acres of temples, ceremonial buildings, and palaces of extraordinary sizes and shapes are covered in glass and mirrored mosaic tiles, sculpted bits of porcelain, layers of gold leaf. The scene is so dazzling that I keep thinking someone's going to switch off the whole display at any moment.

Fantastic creatures populate this incredible glittering realm: sculptures of thirty-foot giants in outrageous headdresses protect the grounds from evil spirits . . . stone dogs guard topiary gardens . . . marble elephants flank temple entrances . . . fat gold serpents slither down stone banisters . . . an army of gilded birdmen appears to balance an entire temple on its wings.

The Temple of the Emerald Buddha—all gold columns and multiple soaring roofs—is the most famous building within the Grand Palace grounds. Inside, a small green figure—carved from a solid hunk of jasper—sits like some gentle child-king on a gold altar/throne. During my visit, this most revered image of the Buddha in all Thailand is covered by an embroidered-gold cape—his traditional winter attire. With each change of season, the King of Thailand changes the Buddha's robes in a special ceremony.

It is peaceful inside the temple. Thai Buddhists, tourists sit on the temple floor with shoes off and feet pointing away from the Buddha. Some people are praying, others talk quietly with their guides. Wind chimes make a soft music; the only other sounds are the cooing of doves and the murmurs of monks.

After spellbinding hours among the wonders of the Palace, I push on—to the nearby Temple of the Reclining Buddha and then to the pyramid-shaped Temple of the Dawn across the river. It is a full day of sight-seeing—and I am exhilarated/exhausted when the water taxi drops me back at the dock next to The Oriental.

The sun is setting by the time I manage a swim in one of the hotel's two pools. And what a sunset this is: the sky—framed by exotic black silhouettes of palm and beetlenut trees—glows pink-gold above the river. After my swim, I collapse on a chaise longue as the sky scene intensifies, then fades. In the darkness, my head explodes with images of the splendors I have seen this day . . . and I shudder to think that I actually considered "saving" Bangkok for any time other than this very moment. ▽

NEWS ON THE RIVER

Rising now on the banks of the Chao Phya River directly across from The Oriental: "The Oriental West," the hotel's brand-new sports and dining center. Here, at the disposal of all Oriental guests: health club, gym, saunas, jogging track, tennis and squash courts—plus three new Thai restaurants (one, especially opulent, within a restored Thai house). A special ferry shuttles guests between the hotel and this new Oriental annex.

More news upriver: The Oriental now has a sister . . . The Royal Orchid! Managed, as is The Oriental, by famed Mandarin International Hotels Limited, the just-completed Royal Orchid hotel has 780 river-viewing rooms—plus numerous restaurants, bars, and sports facilities. Already receiving guests, The Royal Orchid will be fully operational by the time of its grand opening in September.

For further information on both The Oriental and The Royal Orchid, see page 141.

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Another reason is that each case is handcrafted for strength. First, we use 12 stitches per inch rather than the mere 6-8 others use. Then we finely finish and double-lacquer the exposed edges to prevent them from separating and looking old and frayed. We also sew real spring steel into all the edges to hold them firm so they don't get dog-eared. In truth, our standards are much harder than you could ever be on our cases.

That's what makes Hartmann so easy to choose.

What makes it hard is that we've made eight cases in this Collection. Each with a different personality. Each made to fit a different executive style.

Some are big enough to carry a long report, some a brief. Some expand like a briefcase, others don't. Seven have handles, one is carried underarm.

Four have retractable handles that disappear inside for a clean uncluttered look, the other three have the famous Hartmann comfort grip. Four have optional shoulder straps. And all zippers are solid brass.

Pockets? Hartmann is famous for pockets. So you'll find innovative pocket arrangements, inside and out, throughout this Collection to match the innovative style of executives.

We could go on and on describing the unique executive features of this Collection. But the only way you'll really know which one fits your style is to see them in the flesh.

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Fishing village on Hydra

Sailing the Greek Isles—the feeling is freedom

Greece, by cruise ship or sailboat: the joys, the ease, the choices

BY KATHLEEN MADDEN

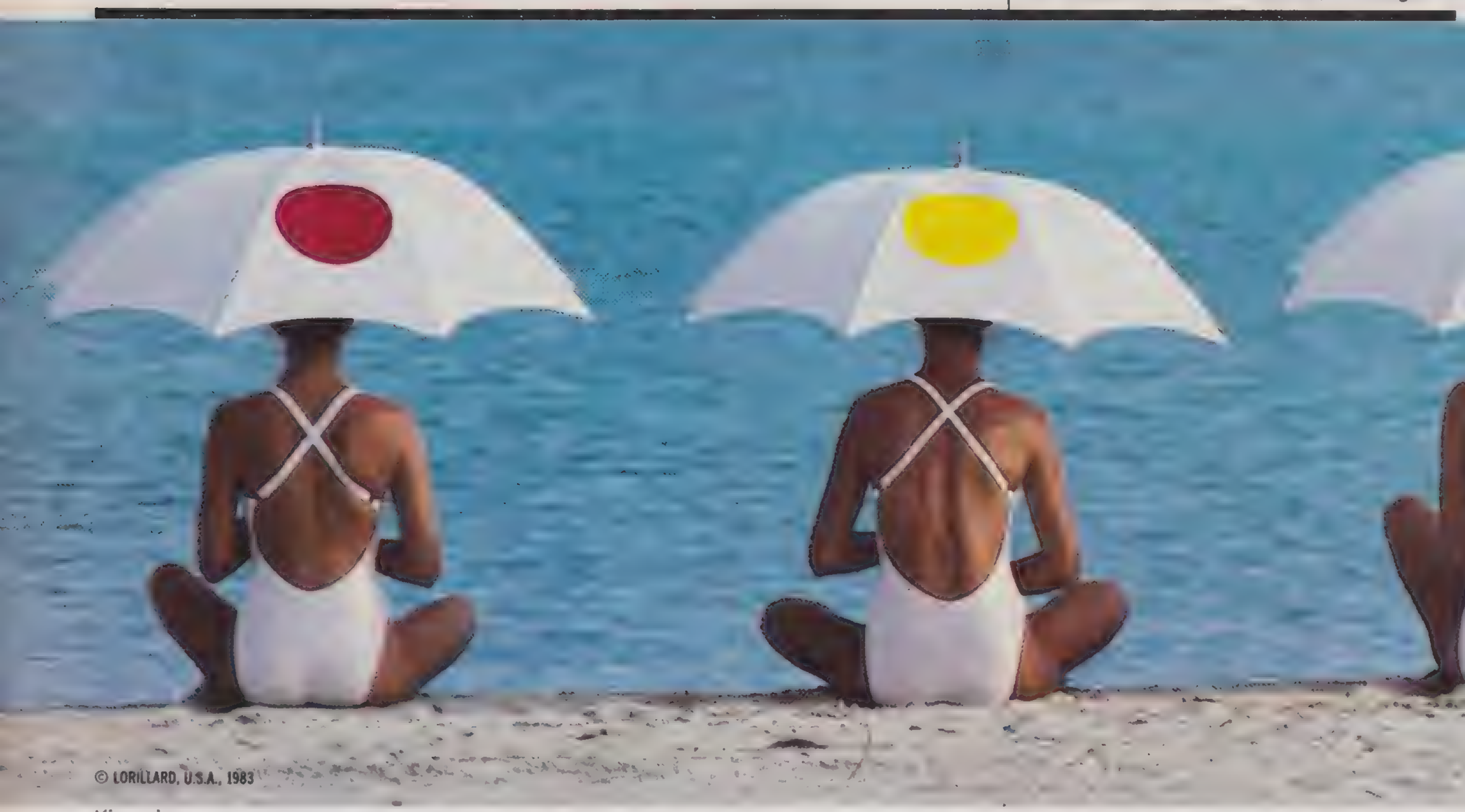
The history of man, it's been said, is quite easy to understand; it divides into two great eras. First came civilized man. Then man with a travel brochure to the Greek islands.

Some conquered Greece, some stayed; some went home, through the centuries, with tans and worry beads. And generic "man," of course, meant women, too. A Saracen bride might, contentedly, have packed her man's extra nightshirts and shipped them—and him—off to Greece. As a female in the American baby boom, I grew up with the calm assumption that, someday, I'd sail Greek islands.

All things considered, I would, gladly, go to Italy at any time simply for its hotels, those gilded testaments to comic opera; to France for the pleasures of gluttony. In Greece, you sleep well and eat well, but that's somewhat incidental to the scheme of things. You come to Greece for other reasons.

You come for the sun—white, strong but somehow forgiving, for limitless blue sky and sea. For history and culture and human thought because, should you happen to care, those things pretty much began here, survived here, and have been fought for still in our lifetime. Because once gods here were close enough (and human enough) to be called by name. Those gods today, unfortunately, don't book hotel rooms.

The decision for Greek islands is an immediate one; choosing which islands (there are about fifteen-hundred) and in what manner you'll get there may be a bit more complicated. Depending on the island, you might go by plane, hydrofoil, cruise ship, skippered yacht, bareboat or ferry. On land: rent a car, a motorbike, a bike, a Jeep; get around on donkey or your own two feet; grab a bus or taxi. In one two-week tour of Greek islands, I managed to



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try most of these. On any trip, getting around can be easy or adventuresome, a means or an end in itself. In Greece, it's a great part of the pleasure.

Getting to many of the most-loved islands—Crete, Rhodes, Santorini, Mykonos, Kos—can demand no more of you than stepping on-plane; Olympic Airways links each of these islands (and more) with direct flights from Athens. It's effortless, fast (if you're short on time), a good way to go if you've a greater fondness for islands than water. Athens to Santorini, for example, is a forty-minute flight; one-way fare is $27. On islands, I'd vote for anything with wheels that left me open to Greek sun and brisk wind: a Jeep on Mykonos rents (with mileage and gas) for about $40 a day. A bike on Kos may be all of $2.

Americans, it seems, inevitably see Greece in part as I did: we come to Athens, go somewhat further afield or not, take a Greek island cruise—one for three, four, seven, or fourteen days. The cruise appeal? To cover a lot of water in a short time, be introduced to major islands with ease, to worry not at all about hotels or travel how-tos. In port, you can trek archaeological sites, shop, explore...or stay glued to your deck chair.

My deck chair was on the *Stella Oceanis,* one of three excellent Greek Sun Line ships that cruise the Aegean. I'd reject good meals for the luxurious pleasures of that deck chair and the blue Aegean that went by; take all onshore excursions, ramble on my own a bit. This summer, Sun Line has altered their itineraries somewhat, added new stops. Last spring, in three days, we hit Mykonos, Kos, Santorini, Crete, and Rhodes: the islands that often top any list of treasured Greek islands.

All roads may lead to Rome; all Greek waterways, it seems, lead to Mykonos. Going to Mykonos, in Cycladic island terms, is like a trip to the city: shopping, bar-hopping, and eating here are all offered up with more depth, breadth, and *laissez-faire* style than on other islands. You can take a Pimm's Cup at the whitewashed Minotaur bar, drink French coffees at Caprice, find artists' hand-loomed fabrics at a shop called Panos. You can lose yourself happily in the town's white-alley maze of bars, discos, and places to eat; roam among the dresses and furs that hang, like friendly banners, outside shops; emerge at last at the café-lined port or famous Mykonos thatched windmills.

An equally, damnably, picturesque windmill stands at the airport—printed with a large "Olympic Airways" sign—and, somehow, it's the perfect Mykonos symbol: completely commercial, but that doesn't bother you a bit. Mykonos has the graphic blue-and-white beauty of Matisse cutouts; even its streets, in sunlight, are blindingly white. Cats preen against doorway frames of deep green or azure.

Many cruise lines sail the Aegean; but only a few of them, for some reason, stop in Kos . . . and, as a result, sidewalk traffic here is a lot easier going. Second largest (after Rhodes) of the Dodecanese, Kos sits within sight of the Turkish coast. Much of its ancient port was destroyed by earthquakes in 1933 and the town of Kos—island capital and namesake—today is a mostly modern town. Kos—the island—in many places looks as much Italian as Greek. Kos, as almost all Greek islands, has a long history of invasion by sea. The medieval crusading Knights of St. John left behind a remarkably romantic-still castle.

Double walled, moated, the castle guards the port of Kos, today, as it first did in the fifteenth and sixteenth centuries; at its center broken columns and chunks of statuary lie on their sides in the tall grass. There are poppies, daisies, Queen Anne's lace, and buttercups growing—the wealth of wildflowers that follows you from isle to isle. From castle battlements, you can spy the cruise ship docked immediately below; for the most part, it's a place to lose yourself and dream. Not of cruises, but of other centuries.

Hippocrates, father of medicine, was born in Kos in 460 B.C.; under a huge plane tree in town, legend has it, he tutored his students. Literal-minded types might quibble over the fact that the tree is decidedly younger than that; the remains of the Asklepion outside of Kos, though, are the genuine article. Terraced into the hillside, looking down on pointy cypress trees, this ancient hospital once operated on the tenets of Hippocrates' teaching.

"The sun shines in Crete three hundred days a year," our guide tells us . . . and on my day in Crete there's foggy rain. What I remember most about Herakleion, Crete's capital, are its new—weeks-old—stoplights. People still, our guide claims, stand on corners in the city and watch the lights blink on and off. "We love them," he says. "We just have to get used to them."

Cruise ships have a nasty tendency to stop in Crete on the same days of the week and the same hours of those days: it's not a fact that's endearing to cruisers or Cretans. To really see Crete—Greece's southernmost and largest island—you travel to Crete as a destination in itself. A cruise stop gives you a taste, gets you to the ruins of King Minos' palace at Knossos. Destroyed by earthquake and tidal waves in the fifteenth *(Continued on page 140)*

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GREECE

(Continued from page 139)

century B.C., the site was discovered in 1894 by Sir Arthur Evans: this Britisher spent a lifetime excavating, restoring—or largely reconstructing—the ruins to a fine finish.

Most island towns have the look of Greece, and only Greece; Rhodes clearly bears its international past—if a bit world-wearily. The town of Rhodes has seen, in their time, Minoans, Romans, Crusaders, Turks; been absorbed by the Byzantine Empire and twentieth-century Italy. Today, its plane-treed Orpheos Street, with cafés and bazaar-like tourist shops, butts up against both the medieval Palace of the Grand Masters and the Turkish mosque of Sulieman the Magnificent. Greyed stone buildings on the Street of the Knights still display coats of arms from the many European countries who sent Crusaders. Why should Rhodes, today, even notice the babble of languages in its streets? Proud young Greeks, tourist police, pass the café where I sit—with English, Americans, Germans, Japanese.

One Greek treasure—those endearing little donkeys that you see everywhere, all soft eyes and brown fur—doesn't enchant me at all. Climbing up seven hundred stone steps with me on his back to the sky-topping town of Thira, on Santorini, my donkey has a decidedly independent mind: he bolts pell-mell up the cliff . . . or ambles to its edge and sweetly looks out at the Aegean. Until this year, those donkeys—or a puffing climb—were the only way

In the Cycladic islands: tiny bright-white Greek Orthodox chapel

to Thira from port. The owner of Thira's terraced Hotel Atlantis has since endowed the island with a new cable car. Some donkeys (there were 450 of them) are undoubtedly now out of work. It may be best for all concerned.

However you get there, Thira (which is also the island's ancient name) is more than worth the trip: starkly white and sculpturally beautiful in the most Cycladic of Cycladic fashion. Like a giant white amphitheater, the town looks down on the Aegean stage set below; its first and biggest drama took place here over three thousand years ago when a volcanic eruption created this beauty. Today, the owners of Thira's endless gold jewelry shops politely cajole you, bargain, may be some of Greece's best actors. Santorini is an island with natural style: at its cathedral church, an old man follows me out the door—to hand me, all smiles, a bouquet of wildflowers.

That kindness—and human element—in fact may be the best of Greece; and you see it most on the small islands: islands where you go less for the sights than simply the way of life. It's a life not seen from a giant cruise ship.

You see it when you sail alone with friends, when you sail yourself, when you have a Greek skipper and crew who know about the waters . . . and the need for freedom. When there are no schedules to keep and you do it at your pace—or at a Greek pace that may be determined, simply, by the strong Meltemi winds.

Those winds kept me—and the seventy-five-foot motor sailer *Castel*—in port at Tinos for two days. It didn't matter. Eight of us passengers (and four crew) would sleep on ship, wake to marvelous breakfasts, tour town, grab whatever sun was around. Sailing days fell into a lazy pattern: a few hours' morning sail, massive lunches from Vassilis' galley kitchen (that were served, hot and miraculous, as soon as the boat tied up), dinners with crew (Captain Sotiris Moraitis, his nephews Vassilis and twin brothers, Anestis and Nechtarios) at an island *taverna.* The Aegean's fresh fish, salads, *domestica* wine can keep you happy for hours.

The *Castel,* with crew, charters for $950/day, sleeps ten guests in five double-bunked staterooms, came to us through the services of Regatta Yachts, who have offices in Piraeus (Athens' port) and New York. Regatta, as do other boat charterers in Greece, books boats for many Americans; will find you anything from a twenty-seven-foot bareboat (that you sail yourself, for about $100/day) to the most luxurious motored yacht in the Aegean. (The one-hundred-fifty-foot glamour boat *Alpega,* with fourteen in crew, with telex, with two speedboats aboard comes with a $9000/day price tag.) Food and fuel costs, on each of these boats, are additional; sailing costs can be astronomical or inexpensive, depending totally on choice of boat. High season for sailing the Aegean is July and August, continues on until November under a still-warm sun.

The *Castel* took us to small Cycladic islands—Tinos, Delos, and Paros, island names that roll off your tongue with the ease of fine Greek olive oil. Tinos—the Greek Lourdes—has a normal population of eight thousand that swells to over thirty thousand on August 15th of each year, when ailing pilgrims form a holy-day procession to the island's imposing yellow-and-white church. Tinos is known, too, for its hundreds of island dovecotes: in white stone, they stand like honeycombed chapels in the island's green hills.

Other images? The crisp white lace curtains at Yria, a ceramics studio on Paros; a Paros fisherman who stops untangling his nets to pose for pictures with polite grace. Choppy grey waters between Mykonos and Delos, the sacred—deserted—archaeological island where, say legends, Apollo and Artemis were born. Scores of Japanese tourists, lined up for friendly photo sessions before Delos' lean stone lions. The Delian lions stretch out as they have for twenty-five-hundred years.

Then, there was Hydra—the last of my Greek isles. I went alone (the trip is less than two hours, on a hydrofoil from Piraeus), stayed in the Hotel Leto (room and breakfast, for all of $11), gave myself over to the best—slowest—vacation pace. I'd wake, each morn-

ing, to cocks crowing, street voices, the sounds of donkeys complaining bitterly as they climbed Hydra's steep streets. "Streets" is something of a misnomer: there are no cars, buses, or grinding gears on Hydra. You walk the island or you go by donkey; from the port to my hotel, a porter pulled my bags behind him in a sturdy wooden cart.

Hydra beaches are rocky; its sun brilliant; the harbor water so clear you see down to its pebbled silt. The *International Herald Tribune's* arrival is an event to wait for on Hydra—wait for, of course, at a harbor café. At night, you café-sit, watch the cruise ships leave, feel infinitely superior to be there.

For me, that was the best of the Greek islands. . . . I'd call it peace. ▽

TRAVEL PLANS

Both TWA and Olympic Airways, this summer, have daily flights from New York to Athens. On either TWA's midweek excursion or Olympic's Love-a-Fare, round trips can cost as little as $649. KLM sends fifteen flights each week from New York to Athens via their European entry-city, Amsterdam.

Sun Lines, this summer, has three-, four-, seven-, or fourteen-day cruises that include the Aegean; they depart regularly from Piraeus, Athens' port. A three-day Aegean cruise in a deluxe twin-bedded cabin costs $750 per person, with double occupancy.

Regatta Yachts' U.S. office is at 123 East 54th Street, New York NY 10022. In addition to leasing boats, Regatta organizes fourteen-day sailing excursions on forty-seven-foot skippered sailing ketches; single travelers and couples can be accommodated as part of a group of eight.

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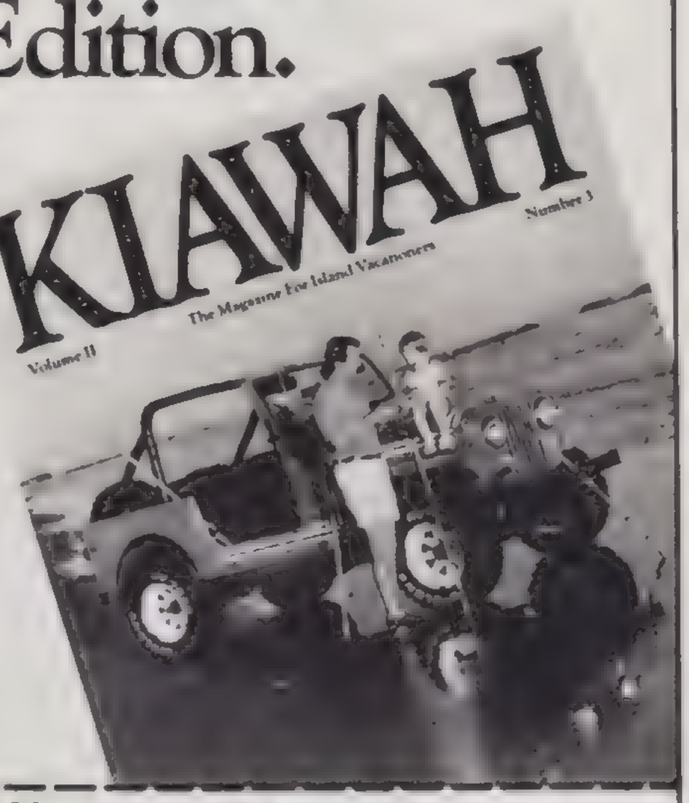

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VOGUE'S

View

"New" brides...Paris notes ...menswear directions...

Edited by Mary Russell

TROMPE L'OEIL

EVERYWHERE YOU LOOK, EVERYBODY'S DOING IT—TROMPE L'OEIL, THAT IS. IT'S THAT TWIST OF VISUAL WIT IN FASHION THAT'S MAKING EVERYONE LOOK TWICE!

Now you see it, now you don't. All over, trompe l'oeil is transforming fashion with witty "fool the eye" touches. . . . It harks back to the 1930's when trompe l'oeil tricks were a popular Schiaparelli device. Then there's the classic tradition in interior design—the fine craftsmanship of great European artisans, who, for centuries, cleverly created architectural interest where there was none, turning flat walls into faux cupboards, or wood into marble with the flick of a paintbrush. "Trompe l'oeil has always reflected wit and humor and requires great technique and craftsmanship," concurs Geoffrey Beene, an avid enthusiast, who recently acquired an eighteenth century trompe l'oeil painting (at Christie's) and a "trellised" table in Paris. Today, the trompe l'oeil tradition in design is still going strong (artist David Hockney has a trompe l'oeil-bottomed swimming pool)—with the technique wedging its way back into fashion over the past few seasons . . . Some of the best effects: from James Galanos, notably with his two-in-one dresses—with different front-to-back views; Geoffrey Beene's ultra-subtle-trompe l'oeil necklines; Perry Ellis' knitting collars and ties onto sweaters with aplomb. Karl Lagerfeld is doubly entranced . . . At Chanel couture (for summer '83), he adorned long evening dresses with rows of Chanel "jewels" (perfect example, later this issue); and for Chloé (in the recent fall '83 collections), he elevated common bathroom fixtures with trompe l'oeil charm—faucets and spigots woven and embroidered into extravagant evening dresses! ("View" continued on page 144)

Below, one of Perry Ellis' fabulous fakes—his "spaghetti strapped" sweater. Right, on the runway at Chloé, a silver trompe l'oeil faucet and shimmery water spray . . .

Left, trompe l'oeil at Galanos: a dress that's different coming—all sleek—and going—all ruffled. The sketch above, Andrea Jovine's taupe knit dress with a "cardigan"; center top, on the runway at Dior couture, dramatic trompe l'oeil lapels, a recurring theme . . . Directly above, Geoffrey Beene's curved neckline—evening trompe l'oeil in silver and black. And, above right, the striking trompe l'oeil illusion at Bill Blass—his dress as a belted suit.

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VOGUE'S

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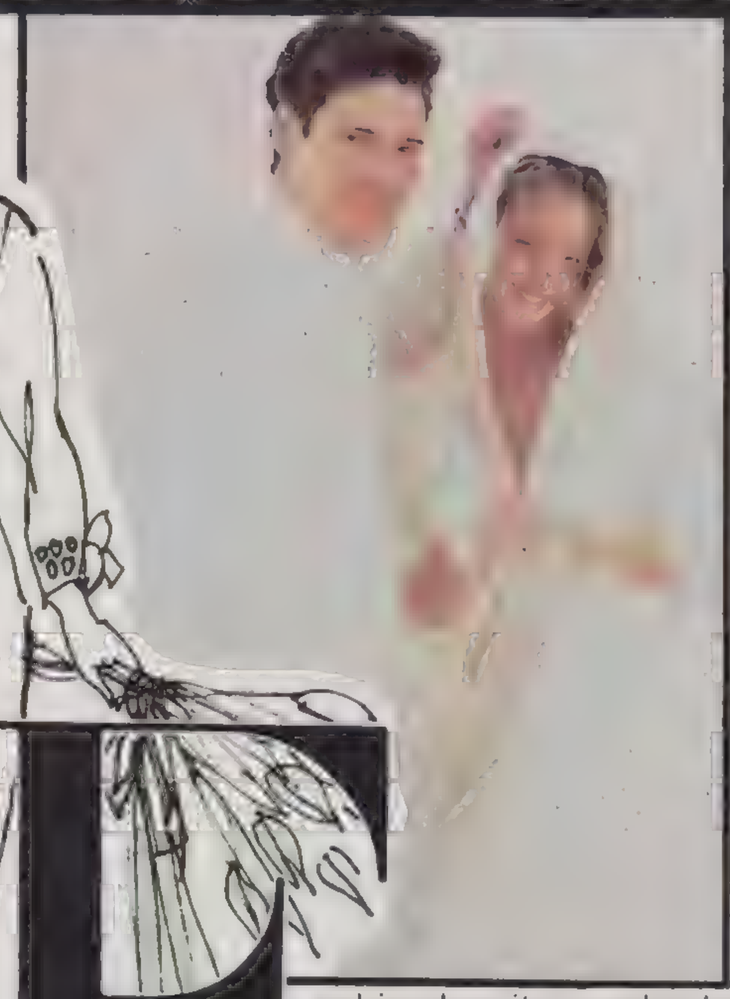
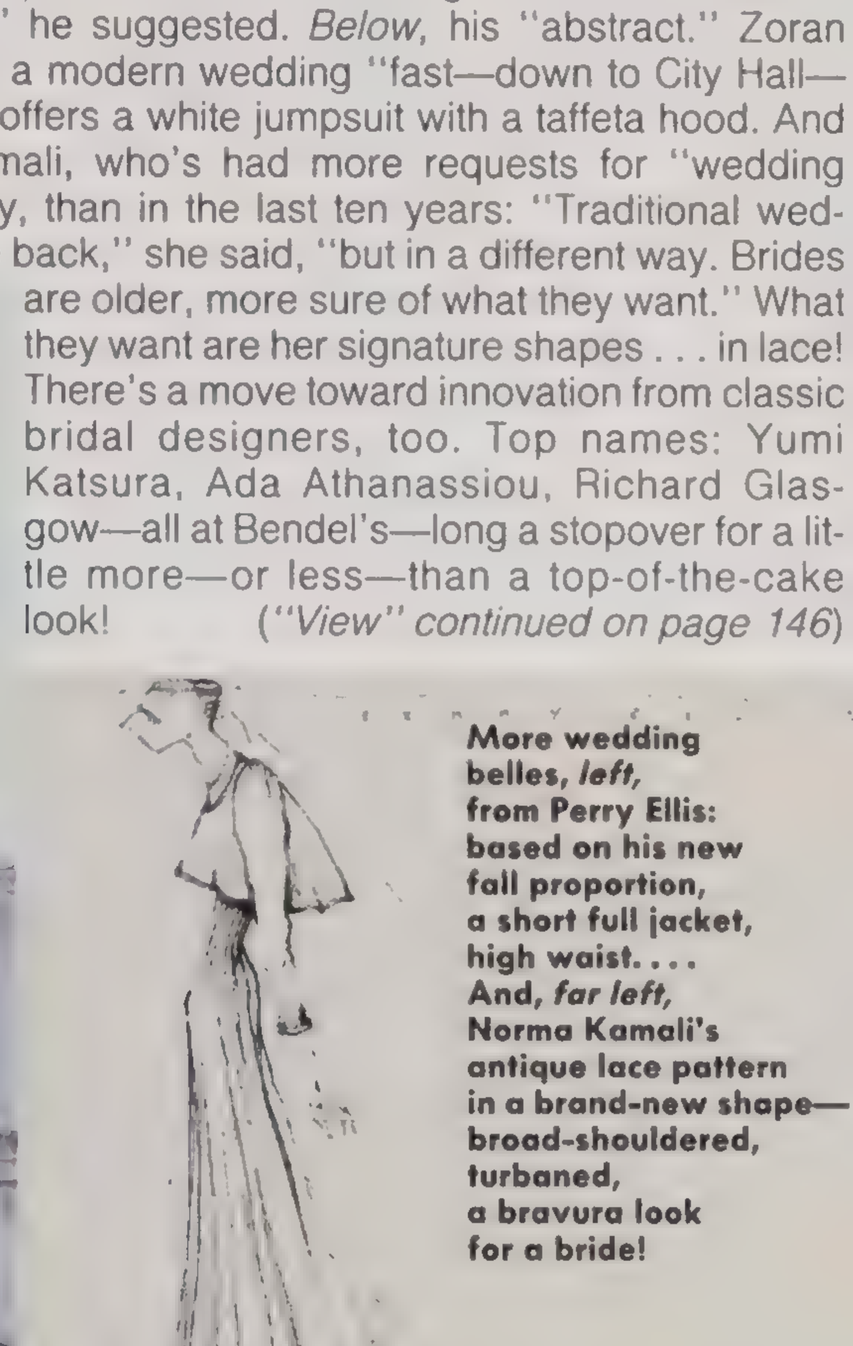


JUNE, TRUE TO AGE-OLD TRADITION, REMAINS THE MONTH OF BRIDES—WITH MORE COUPLES MARRYING THIS MONTH THAN IN ANY OTHER. WHAT THEY'RE WEARING, HOWEVER, HAS TAKEN A DECIDEDLY NON-TRADITIONAL TURN . . .

ashion has its own bridal tradition—each year, each couture collection—and many ready-to-wear collections—end with a bride. With this in mind, we asked some top New York designers about an updated approach to wedding dressing. "Marriage is something private," said Calvin Klein. "And the wedding should be serene, on a beautiful day in the country, perhaps in a simple chapel." To wear: something simple, but luxurious . . . ivory cashmere with crystal flowers. When Perry Ellis designs a wedding dress, it's usually for a friend . . . "The key word would be beautiful, but also something reflective of the woman in character," he suggested. *Below*, his "abstract." Zoran finds the spirit of a modern wedding "fast—down to City Hall—and funny," and offers a white jumpsuit with a taffeta hood. And from Norma Kamali, who's had more requests for "wedding dresses" recently, than in the last ten years: "Traditional weddings seem to be back," she said, "but in a different way. Brides are older, more sure of what they want." What they want are her signature shapes . . . in lace! There's a move toward innovation from classic bridal designers, too. Top names: Yumi Katsura, Ada Athanassiou, Richard Glasgow—all at Bendel's—long a stopover for a little more—or less—than a top-of-the-cake look! ("View" continued on page 146)

From the top: Zoran's jumpsuited bride . . . Calvin Klein's ivory cashmere dress with crystal trim . . . From the couture, Saint Laurent's silk tulle extravaganza.



More wedding belles, *left*, from Perry Ellis: based on his new fall proportion, a short full jacket, high waist. . . . And, *far left*, Norma Kamali's antique lace pattern in a brand-new shape—broad-shouldered, turbaned, a bravura look for a bride!

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VOGUE'S

New

In LETTER FROM PARIS

NEW SHOPS, FINDS FOR FALL, THE BEST LOOKS ON SUMMER STREETS. HERE A YOUNG FASHION REPORTER'S PARIS—CHARMING, NEWSY, OFFBEAT

Each day is sunnier, warmer; and new boutiques are sprouting in Paris now as fast as the greenery is. Shops are packed, business is up, and women are asking, a bit perplexedly, "What should I buy?" There are, it seems, more choices than ever before. There's been an invasion by American designers (Zoran and Norma Kamali are filling fashion magazines); English designer Vivienne Westwood's a hit—and so are the Japanese. Italians Tarlazzi and Gianni Versace have just opened new—additional—shops on the Faubourg St. Honoré.

The scene at the Comme des Garçons boutique, on a Saturday, should be videotaped: It's better than any *Candid Camera* episode. Customers seem confused and more than a little curious: they look, touch, and look again—then stand back to figure out what to do with these complicated Japanese pieces. With only one large dressing room in the boutique (at 42, rue Etienne-Marcel, just off the Place des Victoires), anyone trying on clothes is watched to see how to handle these things.

People in Paris are talking about Chanel—again, yet, in a new way; the French press certainly is: with Karl Lagerfeld now designing Chanel couture, young Studio Chanel designers revamping the ready-to-wear. In clubs, young "new wave" girls are sporting their own interpretations of Chanel: packing on pearl necklaces, wearing Chanel-inspired charm bracelets, draping chain belts over tight jeans.

Handbags are back in a big way: bags you clutch in your hand, not those that hang off your shoulder. Young girls stride down a street, swinging their Maud Frizon fake-crocodile bags; Rochas rubber handbags are all over Paris. Fashion editors dressed in Azzedine are toting small L.L. Bean-style duffel bags as purses. The hit of the season: Hermès' Kelly bag—structured, ladylike, best in ostrich, alligator, or lizard. The "Kelly" got its name, in the 1950's, for Grace Kelly.

It's been the spring for new boutiques: Yohji Yamamoto has opened a new Paris menswear boutique on Saint Germain's rue du Dragon; he's moved Yohji Yamamoto for Women across the street (47, rue Etienne-Marcel) from the Comme des Garçons shop. Claude Montana's opened his first retail boutique—all black, white, and mirrored—at 31, rue de Grenelle; a new shop called From (72 bis, rue Bonaparte) stocks clothes from Zoran. The Agnès B. shops at Les Halles and on the Left Bank—with some of Paris' best buys—are so crowded, these days, a third boutique is now in the works: It's off the Champs-Élysées.

For Art Deco and Art Nouveau-style bibelots: One of the most beautiful boutiques in Paris now is Bain Marie (rue Etienne-Marcel). It's filled with great linens, unusual things for the kitchen.... Joseph (68, rue Bonaparte), carries English designers, Norma Kamali, Commes des Garçons; in this newly expanded store, there's also Joseph's own knit line: dresses, sweaters, T-shirts, pants, and skirts—to be layered and layered and layered.

We're going to see more layering on young girls, come fall: It's a favorite fall look at many widely sold prêt-a-porter houses. That may translate as a heavy-knit sweater with a leather vest, with a textured tweed jacket, with another patterned coat topping everything. Arms get layered with pull-on knit sleeves and fingerless gloves over gloves. Legs are piled with socks, heavy ribbed tights, and legwarmers.

Almost every star of street fashion, it seems, has shearlings on his line—shearling coats, jackets, parkas. There's a clear fondness, too, for other "outdoors" looks: puffy quilted parkas, anoraks in oilcloth or awning fabrics. Some of the best? At Charles Chevignon: he was first to do "distressed" leathers.

Leathers in fall collections are being textured, printed, or punched, made to look like alligator, snakeskin, or elephant. Walter Steiger and Maud Frizon are making accessories both in real alligator or crocodile skins and in fake crocodile: the "fake" skin is leather that's punched, looks good for about half the price.

Ready-to-wear designers who showed only tight 'fifties, Marilyn Monroe-style pants last year are going in now not just for skinny pants but also for ones in a midcalf "coolie" style. These pants get slim toward the bottom, are paired with big tops. The cropped pants' shape is never fitted; it's very Japanese.

Not only have the Japanese influenced shapes, they've inspired a new vocabulary of details: asymmetrical hemlines, holes, rips, and tears are showing up in fall clothes all over Paris. But this summer, accessories seem to be what's inspiring women to part with their cash: You see gloves—driving gloves, "golf" gloves (very chic in leather at Hermès or with cropped fingers, Comme des Garçons style), knitted gloves, lace gloves, crocheted gloves. The Saint-Tropez sandal—flat-heeled or high-heeled, with broad strips of leather wrapping the foot—is, in some version, in almost every Paris shoe boutique; it's one of the best summer shoe styles around, now. Whether Frenchwomen buy the summer wedges nearly every designer showed still remains to be seen. But for fall, we're told, heels here will be mostly high. And chunky. —LISA NORRIS

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THE MENSWEAR CONNECTION

In some of the best fall looks for men—from top menswear designers—a preview of some of the best looks coming for women

A growing fashion phenomenon: the influence of menswear on women's clothes. At one "extreme," women enjoying the real thing (charming summer examples, later in this issue). But the most interesting aspect: the filtering down of ideas from men's collections to women's. And now, at the start of a season, the connection becomes clearer.

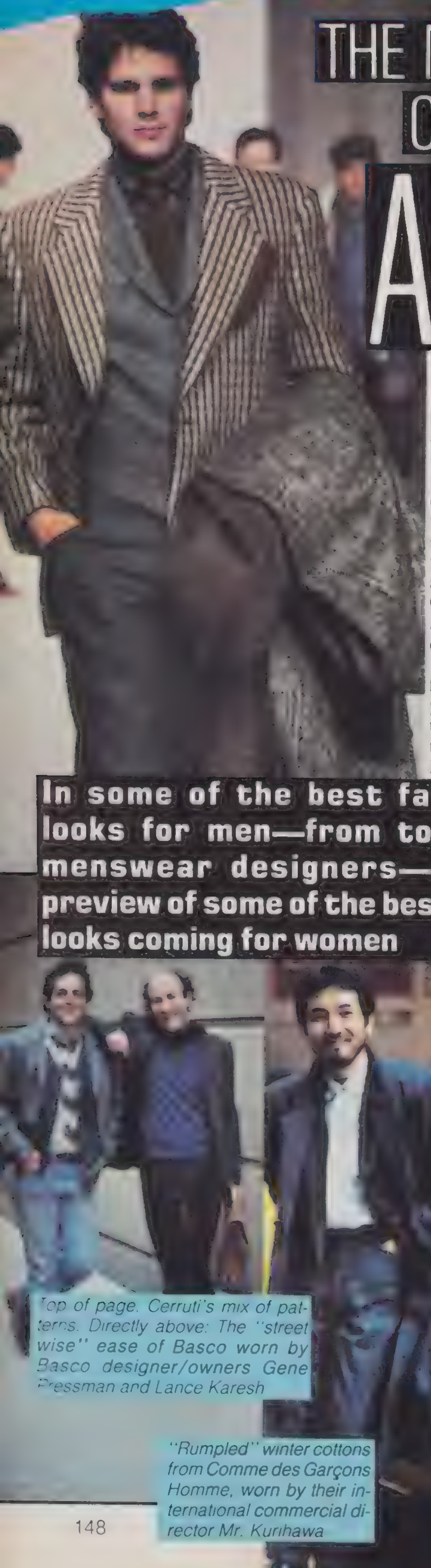
Take fabric—that's where it all begins. Designers are making fewer distinctions between what's strictly a menswear fabric and what isn't. Since men's collections come first, fabrics are ordered first for men's clothes; later, they inspire "thoughts" for women's. Often some of the same fabrics are actually used for women's clothes. One example at Perry Ellis, *above right*—his giant houndstooth check-with-color.

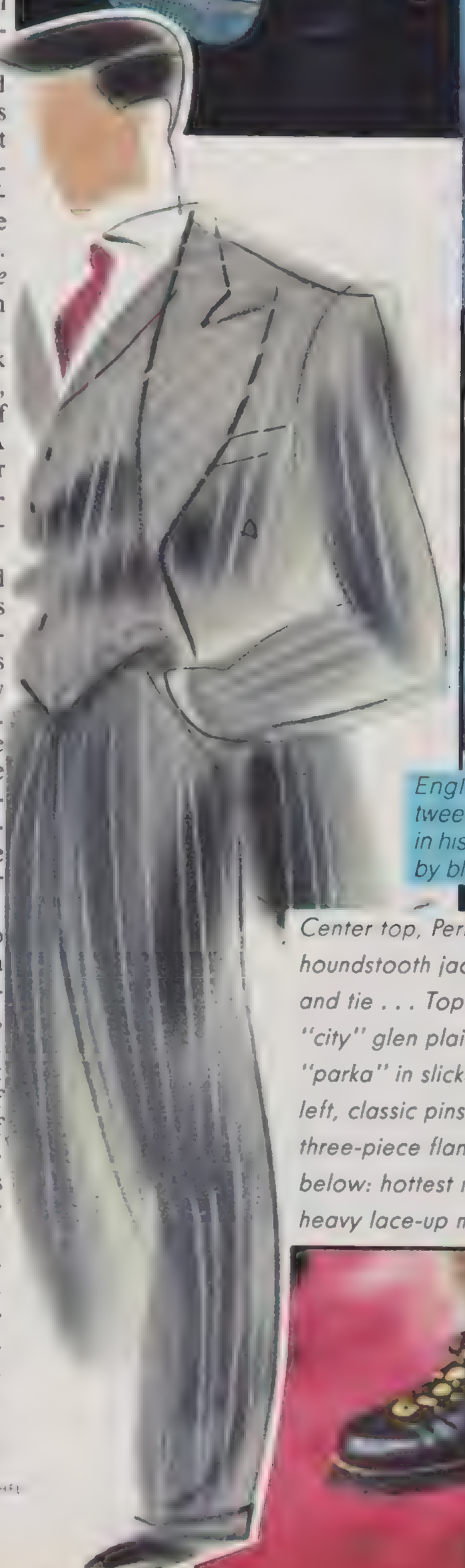
Other fabric crossovers to look for: more traditional checks, plaids, pinstripes. Look for all of the above with added color. A trademark of English designer Paul Smith is his use of bright unexpected color with classic-color tweeds—see *far right.*

The traditional oversized scale and roominess of men's coats and jackets is more pronounced than ever in men's collections for fall. Boxy coats. Big rounded jackets. The kind of scale that can be found in every city from the jackets of Versace and Armani in Milan to the "bigger" coats of Paris . . . the kind of scale you'll see later in women's coats.

Another influence has to do with attitude . . . with a certain ease. It's in the mixing of "street" clothes—old, well-loved favorites—with something new: at its best at Basco . . . it's in the mixing of city and country—part of Calvin Klein's new very-American look for men—his city proper suits with sporty parkas thrown over.

And—another strong influence—that of the Japanese. In fabrics—in winter cottons . . . in coloring—black and a whole new palette of greys . . . in nonconformist oversized shapes. *("View continued, page 150)*





English twist: color with tweeds—designer Paul Smith in his turquoise sweater, nubby black-and-white jacket

Center top, Perry Ellis' giant houndstooth jacket over sweater, shirt, and tie . . . Top right: Calvin Klein's "city" glen plaid suit, contrasting "parka" in slicker yellow . . . Directly left, classic pinstripes—Ralph Lauren's three-piece flannel suit . . . Footnote, below: hottest new "shoe" everywhere—heavy lace-up mountain boots—in black!

Top of page. Cerruti's mix of patterns. Directly above: The "street wise" ease of Basco worn by Basco designer/owners Gene Pressman and Lance Karesh

"Rumpled" winter cottons from Comme des Garçons Homme, worn by their international commercial director Mr. Kurihawa

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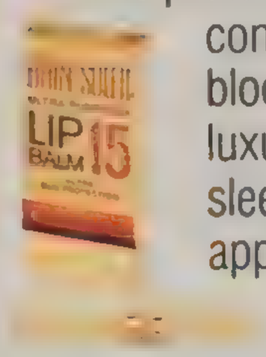

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

What's news: "famous people" clothes... the best bits for summer...new takes on knits ...men's clothes—with more pleasure

People are talking about . . . summer accessories: one of their most attractive qualities, often, is a decidedly low price. This summer, what you go for may be a non-investment piece . . . but one that gives you simple pleasure when you dress: It might be a great-looking tote bag—in brilliant-colored rubber, the brightest slicker-yellow visor, enamel clip earrings with bright slash Japanese characters painted on. One summer difference in accessories comes simply from that bright-color charm; another difference, you'll find, are some easier-going sorts of materials: this summer, some of the best bags, belts, shoes, and totes aren't fine leather pieces, they're rubber . . . or even rubber that's ersatz. From Freelance (new to the U.S.), there are portfolios with the black dotted pattern of a tire tread; T.A.C.I. has man's-style belts in pale, transparent plastics. They aren't classic pieces you'll depend on for years . . . but they all have charm; when you dress, they're a chance to be a bit playful.

When is a sweater not a sweater? This fall, in large part: real changes are coming in the look of knits. On runways, you see sweater fabric layered upon sweater fabric, knit dresses used as a base piece, sweater coats, sweater jackets (some with the look of fur), low-backed sequined cable knits for night. What's interesting, in this abundance of knitting, is that it isn't a season of novelty knits: The fabrics designers are reaching for, most often, are wool jerseys or other flat knits. And they're not putting them in soft comfy-cozy shapes. Even a knit, this fall, seems to come with real line—one decidedly narrow at the hips. . . . In a season of big coats, the smallest overcoats you'll find anywhere? They're what Perry Ellis calls his "coatlets": as tiny as boleros, in heavy—definitely outdoor—wools; one is double-breasted and bright red. . . . When you see strong color these days you respond to it; some of the neatest jackets around—at Calvin Klein, at Valentino—come in raspberry or sapphire-bright colors, in gutsy fabrics—to wear night or day as separate pieces. But in terms of color, what's coming—in bulk—are color workings that are if anything discreet. The winners: black with shades of grey, black with navy. Anthracite grey is so prevalent it may be the black basic of the year.

NOT JUST SHOULDER LINES, THESE DAYS, ARE COMING BUILT ON A BIG SCALE; SOME ACCESSORIES, TOO, ARE GIANT-SIZE: BRACELET CUFFS WITH EGG-SIZE "JEWELS," WATCHES THAT ARE BIGGER AND BOLDER. A NEW WATCH THIS SEASON MAY BE THIN, BUT IT'S GENERALLY MANNISH IN SIZE AND STYLE; SOME OF THE BEST ONES AROUND ARE AT MEN'S JEWELRY COUNTERS. ONE OPTION, THERE? AN "INTERMEDIATE" SIZE WATCH: SCALED DOWN SOMEWHAT FOR A SMALLER MAN'S WRIST, IT'S BIGGER, BOLDER—INSTANT STYLE—FOR A WOMAN. . . . THERE'S GENDERLESS DRESSING, MENSWEAR INFLUENCES IN CLOTHES; THERE'S ALSO, YOU'LL FIND NOW, A CHARM IN SOME WOMEN'S THINGS THAT COMES FROM MOCKING MEN'S CLOTHES A BIT. IF YOU SEE A WOMAN'S GREY-FLANNEL SUIT, THIS FALL, IT'S PROBABLY ONE FOR NIGHT, WITH A SEQUINED TOP; VALENTINO TRIMMED HIS EVENING GREY FLANNELS WITH GOLD. JOHN ANTHONY HAS A MAN'S-STYLE BROWN LEATHER BELT. THE BELT, THOUGH, HAS A "DIAMOND" BUCKLE.

"Summer accessories: One of their most attractive qualities, often, is a low price"

These may go down as the days of "famous people" clothes; not only have Jacqueline de Ribes and Anne Eisenhower recently designed clothes, now makeup artist Way Bandy has his own-name line. For summer, he's done a small group of clothes, all of them white; come fall, only black pieces—in velvet, "sealskin," or matte-black ciré cloth. . . . In European ready-to-wear collections, on U.S. sportswear lines, jumpsuits are a noticeable fall "item": they may be slim and slinky for night, big and roomy in menswear fabrics, or (as Shamask does it) as polished and narrow as a dressed daytime suit. Issey Miyake may have the most voluminous "jumpsuit" around: a big blanket "jumpcoat" that comes with wide legs.

If this summer's new unstructured clothes from Japan appear somewhat shapeless—and sexless—to your eye, consider this quote that comes from a designer now working in Japan: "Clothing that's tight is not very nice. Americans are body-conscious, health conscious, so they want to show off their bodies. People don't find it necessary here."

If you're dressing for night, this winter, you'll easily be "totally dressed": designers aren't just concocting evening wear now, they're also attaching the jewels. Geoffrey Beene has sewn Hope Diamond-size stones on a dress of oyster grey; Oscar de la Renta, for black velvets, has beaded his decoration right on. On one long dress, there's a beaded trompe l'oeil pink chest sash of some mythic diplomatic order. With good humor, it's sort of a Madame Ambassadress dress. . . . In fashion terms, animals too, it seems, are having their day in the sun; the trend is showing up as leopard-print bags and belts at Saint Laurent, fake-fur "teddy bear" coats in Paris. At Perry Ellis, you'll find zebra, tiger, and leopard handknits; at Anne Klein—in jackets, dresses, tops—knitted "Mongolian lamb," snow leopards, "Dalmations."—KATHLEEN MADDEN

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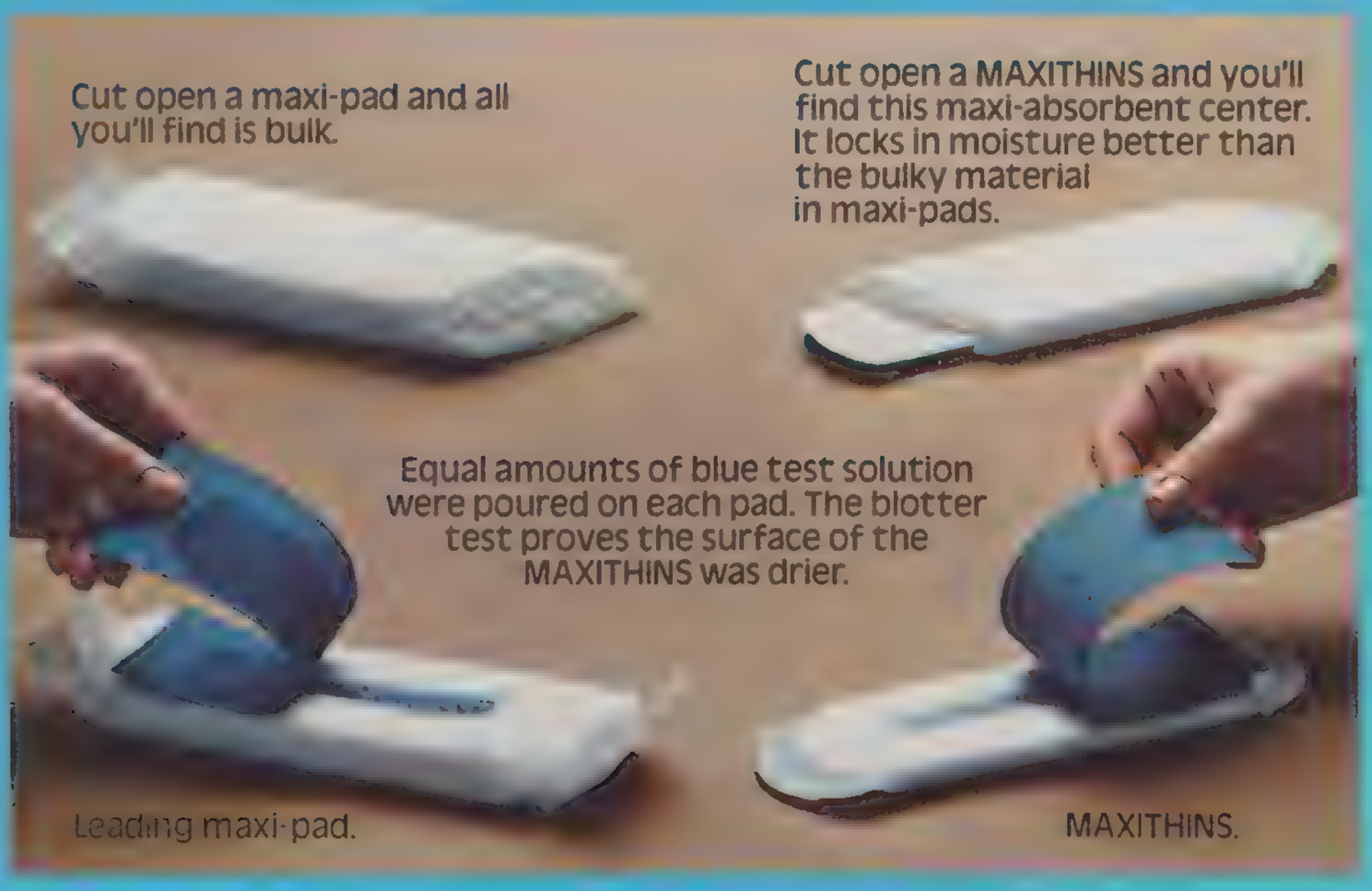
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WHERE TO LOOK FOR CHANGE IN FASHION—

KEY SIGNALS THAT TELL YOU MORE, THAT MAKE A REAL DIFFERENCE

There are always certain key fashion thoughts that tell you a little bit more: they are signals not only of changes happening now, but suggestions of changes to come. June is a month of signals—a month in which fashion threads lead you from summer into a new fall season; a month that gives you a lot to think about, a lot to look for (and to look forward to!) if you know where to look . . .

One of the first—and the prettiest—things to think about: shorter hair. It instantly sets up a different look, a different line, and it gets you thinking about other differences. Because: a change in the line of hair reflects a change in the line of fashion, even in the mood of fashion. What to be looking for now: a length that's always above the shoulder and sometimes shorter still; sometimes, it's parted; sometimes, brushed onto the face. But always—it is soft, feminine, extremely attractive: it conveys a certain attitude, a certain style right from the start.

What to be looking for in the way of line—a narrowness that keys everything else. It is a continuation, an intensification of the narrowness that has existed, but more so: with a new silhouette that begins at the shoulder—a pronounced shoulder that can be rounded and softer, or squarer and wider, and it moves in on the body from there. Think in terms of a new narrowness, a new line for everything you'll be seeing: skirts, pants, dresses—you may see them under oversized coats and jackets, but even these pieces *fall narrow.* Narrowness is, no question, the prevailing theme—and it holds for day and evening.

There's a new way to think about color. This summer, as you're well aware by now, is a season of white, of black and white. Color comes into the picture in provocative touches that add a livelier beat to dressing. There's the beguiling color of a blouse that slides under a jacket. . . . There's the offbeat color of sunglasses—the most intriguing sunglasses in years—with their futuristic, asymmetric shapes and their mysteriously darkened or mirrored lenses. . . . There's the unexpected color—the unexpected but delightful summer finds—to be found in the men's department. Now, wonderful oversized tops, sweaters, jackets in shades of yellow, mauve, pink, orange (and that whole idea—of borrowing casual pieces from a man—is something to hold onto—you'll see more of it for leisure dressing, along with a different menswear influence in everyday dressing).

If you think about color as an accessory, it's a thought that will take you right into a new season: the clothes for fall promise to be dark, neutral and color promises to continue in the same provocative role. The color to watch—in accessories to watch as they signal accessory news—the color in gloves . . . the slice of color in a pump . . . the color in a fantasy jewelled pin or oversized clip earrings . . . the color of a bigger shoulderbag.

There's a different approach to makeup that's starting to be felt now . . . a new way of applying color—asymmetrically. Color applied in touches, in dots that don't blend into one another. There's the charming effect of "mismatched" eye color—shadows that are different or differently placed on each eye. There's a new layering of lip color . . . a new lighter hand when it comes to cheek color. The idea of using makeup color in unusual ways . . . and of using more unusual color will play a part in the season ahead.

If you're thinking about where to make your first fashion move into fall, what to put your money on first—think about a jersey dress. It's an easy transition to make: you get the same softness, the same easygoing quality that exist in summer's T-shirt dressing. But you get a lot more—in the way of "character" and sophistication. As a key player under a coat or on its own, jersey is turning out to be an early winner—and it could be the Ford of the season.

Knitting, in general, is something to keep your eye on—knits used as fabric, knits used as the base for a "real" way of dressing, day and night. In fact, one of the most charming evening thoughts is the idea of sweater and skirt dressing. And what you're starting to see now is only a beginning.

Something else to keep in mind as you begin to shift into any new season—certain words are heard more often than others; they become the season's catch-phrases. What's interesting as you approach fall this year: the words haven't really changed all that much from last fall—you'll be hearing about coats and coat dressing, shorter jackets and suits, about knitting, about narrowness at night. What you have to remember as you hear these familiar terms: they are describing unfamiliar pieces—fashion has definitely changed . . . and for the better. That coat, that suit, that jacket is not what it was. There are strong points of difference up and down the line this fall—you'll see the first of them later in this issue; all of them, in issues to come.

And as a fall fashion conversation begins this year, it is peppered with new names, new fashion tendencies. There is the controversial new fashion wave sweeping in from Japan. There are other designers—some "known," others relatively unknown—who are venturing into new fashion territory. It makes for a lively, interesting fashion mix and it sets up a fashion climate with new currents and cross currents. A climate to be thought about, to be explored starting on the following pages and in the months ahead. . .

CURRENTS / CROSS CURRENTS...

At the beginning of a new season: the extraordinary number of currents and cross-currents at work in fashion. It's a season of great diversity, excitement. On these eighteen pages, a look at the news and the names making news for fall. Starting here, with a look at one of the most talked-about designers—Karl Lagerfeld, whose own range encompasses a unique diversity, generating a series of always-interesting ideas. Right now, no question—it's his year...

Arthur Elgort

THE LAGERFELD CURRENT: THE NEW SIZZLE AT CHANEL—IT'S SENDING UP SPARKS!

Suddenly, everyone is talking about Chanel. One of the reasons—Karl Lagerfeld, now the designer for Chanel couture. Another reason, *left,* from his first Chanel couture collection—one of the most memorable evening dresses, one of the most memorable evening looks, anywhere. Long, narrow black silk crêpe cut low in back, and ornamented with extraordinary trompe l'oeil jewelry—the necklaces, bracelets, belts In its out-and-out attractiveness, in its perfectly polished style—a modern definition of "Chanel." (Bianchini fabric, Lesage embroidery.) The photograph here and those on the next pages, taken in one of Karl's Paris apartments. . . . *Beauty Note:* Key to the look, the style—the shorter length of hair with its softer, neater line; the cool, low-key makeup. From Chanel, Rose powder blush; Mauve lipstick with Nude gloss. Hair, these four pages Christiaan. Details, last pages.

THE LAGERFELD CURRENT: FROM CHLOE TO FENDI — FROM INVENTIVE KNITTING TO INNOVATIVE FUR — A UNIQUE, UNMISTAKABLE STYLE

Karl Lagerfeld, *above*, with signature looks from both the ready-to-wear collection he designs for Chloé and his fur collection for Fendi. . . . *Left:* There is no one who does knitting better than Lagerfeld. Here, his long, narrow "on-the-diagonal" dress of soft wool/mohair/nylon knit in black and white with a white scarf. Over it, a unique one-sleeve "sweater", side-held black leather belt. Dress, about $685. Late July at Saks Fifth Avenue NYC; Nan Duskin; Barton Sligh's; Jacksonville Fl.; John Baldwin; Neiman-Marcus; I. Magnin. Sweater, about $240. Late July at Saks Fifth Avenue, NYC; Nan Duskin. . . . At Fendi, Lagerfeld pushes fur to new limits. *Right*, an extraordinary example—his new Canadian fisher coat with its bigger, rounder asymmetric shape, a cascading ruffle down the front, over a narrow brown suede skirt with its own cascading ruffle . . . and accessories that are equally standout. Coat, about $70,000. Bergdorf Goodman; I. Magnin, Chicago. Skirt, about $1010. Sept. at Bergdorf Goodman; Neiman-Marcus. Makeup, Tyen of Paris. Details, next to last pages.

CURRENTS/CROSS CU R E N T S . . .

CROSS CURRENTS...

Coming out of the fashion world now, and coming on strong—new directions—a great surge of creativity with a cool experimental spirit. Sometimes irreverent, sometimes offbeat, directions that bear watching—that change the way we look at fashion...

PEOPLE WHO WATCH FASHION ARE WATCHING...

. . . .the excitement at **Chanel Boutique**—Chanel worn in a new, young, spirited way. As in: a "classic" Chanel suit, *left*— short, boxy jacket, slim, knee-length skirt, done with a difference—in black leather! About $1600. And, underneath, a black lace T-shirt (about $450), triple cascades of chains. Late July at Bloomingdale's (suit to order); Martha, Bal Harbour; Balliet's. . . . **Jean Paul Gaultier's** sexy/tough/romantic mix of streetwise fashion—punched with witty undercurrents of "cult" dressing. Here, *right*, all of that—in his thigh-baring trench-cut jumpsuit, in black cotton ciré, about $850. With patterned tights, fingerless gloves—and always, dark glasses! The men's "new wave" "black tie," also Jean Paul Gaultier. September at Dianne B., NYC; Emphatics, Pittsburgh PA. Hair, all these pages, Julien for Jean Louis David; makeup, Lydia Snyder. Details, next to last pages.

Steven Meisel

PEOPLE WHO WATCH FASHION ARE WATCHING...

. . . the influence—and innovation—coming from Japan. Strong, forceful statements . . . a whole new fashion standard. Here, two versions of coat dressing that go one step further.

Right, **Yohji Yamamoto's** all-in-black multi-layers: an oversized mid-calf "chimney sweep" coat (about $600), worn over a long jacket (about $300), and tunic (about $225). Pants, about $175. Late June at Charivari, NYC; Alan Bilzerian, Boston and Worcester MA; The Twenty-Four Collection, Miami; Ultimo, Chicago; Theodore, Beverly Hills. . . . Also going over big, coat dressing from **Comme des Garcons by Rei Kawakubo,** *opposite,* all voluminous scale, subtle, textures: her black/blue double "wrap" coat in cotton/wool/nylon (about $650) with a long matching scarf. About $238. Underneath, a wool jersey T-shirt, about $220. Wool/nylon skirt, about $228. Turnout late August at Henri Bendel; Alan Bilzerian, Boston and Worcester MA; Linda Dresner, Troy MI; Ultimo, Chicago; Charles Gallay, Beverly Hills. Coat and T-shirt at Macy's, San Francisco. Details, last pages.

PEOPLE WHO WATCH FASHION ARE WATCHING...

. . . .**Jacqueline de Ribes,** French vicomtesse turned designer, *top left,* and her debut collection—a certain style throughout, a certain sophisticated quality. Here, her "Parisian pouf"—a leggy little dress in pin-dotted black silk taffeta, one-shouldered, with a flirty, ruched hem. About $7000. September at Saks Fifth Avenue; Neiman-Marcus.

. . . .**Azzedine Alaïa**—the "body person" of the '80s. Here *(below left)* his wonderful, wide-shouldered, rib-length suede bolero over the narrowest black tank dress, body-molded, cinched even closer with a triple-buckled body belt. A shape for perfect shapes! Leather-collared suede bolero, about $650; dress, about $225. Belt, about $425. Bergdorf Goodman (dress available September); Charles Gallay, Beverly Hills.

. . . .**Vivienne Westwood for World's End**—the English design phenomenon (*opposite,* Westwood and partner Malcolm McLaren, both in their unique versions of grey flannel suiting)—and, *center,* for those who dare: a fuchsia/deep green graffiti-print wool knit body suit, worn with a "Smurf" hat. On everyone: the new World's End triple-tongue sneaker. Body suit, about $135. Late August at Bloomingdale's. Details, see next to last pages.

Steven Meisel

PARIS/MILAN: THE NEWS TO W

knittin

On these eight pages, a look at our first fall choices...a look at some of the season's key fashion currents. Selections we snapped right at the source—on the runways of Paris and Milan. To keep your eye on—to start—the new knitting for day and evening. Knitting with a totally different character: knits, often jerseys, used as fabric; knits used as the base for a total way of dressing. More news to watch: the new look of coat dressing...the narrowest-yet evenings...and the perfect working out of a total modern sense of style. Here, the beginning of the news...

YVES SAINT LAURENT: Narrow black knitted pullover, brilliant sequin sleeves; black tuxedo trousers

Details, stores, see last pages.

Michael Maurou

ATCH

9

VALENTINO: Black cashmere pullover, side-cabled, gold in back; black velvet "can-can" skirt; multi-ruffles underneath

CHLOÉ: Lagerfeld's ultra-thin layers of knitting—pullover, long cardigan jacket over a perfect white blouse, narrow black skirt

CHLOÉ: Lagerfeld's long-lined, longest-reverse topcoat in bois de rose, matching outsized muffler—a knockout!

SAINT LAURENT: His big, bundly coat of "straightened" ostrich over tailored herringbone tweed

COATS

THE NEWS TO WATCH

The difference: coats with a dramatic, oversized scale. Sometimes, in a menswear shape. Always, bigger, broader through the top. Always, with something narrow —very narrow —underneath...

Details, stores, see last pages

FENDI: Inventive, innovative proportions—the news of a kite-shaped asymmetric fur

MONTANA: Super bold and gutsy—his oversized aviator "trenchcoat" in blue leather and shearling

Michel Maurou

With all that is happening in fashion... there is still a way of dressing that's easy-going, sportive, but totally polished...a way of dressing that's based on "familiar" pieces, but all of them heightened, racier...a way of dressing perfected at Saint Laurent, and this season he's at the top of his form...

Details, stores, see last pages.

News at night: his yellow jersey tunic, over a dazzling black sequin skirt

Perfect sportive dressing—the longer jacket in black and white over a "simple" sweater and skirt

The dress for day—the coatdress—
from the designer who started it all.
Here, brown velvet, brown leather belt

THE NEWS TO WATCH

STYLE

the unbeatable

The essence of ease, of style:
black pullover, black trousers,
brilliant blue muffler—voilà

Michel Maurou

CHLOÉ: More directional black jersey from Lagerfeld—narrow, shirred, bared

VALENTINO: Long, slinky, shirred-and-slit one-shoulder black jersey; dazzling arrow

THE NEWS TO WATCH

narrowness at night

Michael Maurou

This season, narrowness on a new level for evening—there wasn't one big sleeve, one big skirt to be seen anywhere. Instead: body-close dressing all the way. . . black all the way!

Details, stores, see last pages

SAINT LAURENT: Narrow, narrow body-shaping black sequins; sheer black tulle "apron" overskirt

MONTANA: Soft blouson top with narrow est narrow black skirt, satin "fanny" panel

The hottest finds right now—from an unexpected new place to shop for clothes—the men's department... home of charming pieces, always welcome for their oversized ease, and now for their appealing new color. Another big plus: their availability at a time when finding warm-weather clothes isn't always easy. Shown on these six pages on more "finds": the exuberant cast of one of the hottest shows around, the witty little cabaret, "Martin Charnin's Upstairs at O'Neals'"...

SUMMER'S HOTTEST FINDS

One of the strongest fashion currents this summer—and certainly one of the most enjoyable—wearing clothes originally intended to be worn by men—a way to get at the ease, the bigger scale, and the nonchalant spirit that's the hallmark of men's dressing; and the hallmark of summer dressing. Striking the right note, *left:* the allure of a man's roomy windbreak jacket and khakis on a woman—on Mary D'Arcy—an up-and-coming talent. The blouson—in lilac, an example of the surprising new color palette in men's clothing—by J. McLaughlin Menswear. Of cotton/nylon, about $98. Available at all J. McLaughlin stores. With Perry Ellis Men's cotton twill fly-front trousers, about $64. Bloomingdale's; Burdines, Dadeland FL; Joseph's; Portland and Camden ME; Neiman-Marcus; I. Magnin. These six pages: Hair, John Victor and Anthony DeMay; make-up, Leventé, Wesley Dunn—all for Garren, New York. Photographed Upstairs at O'Neals'. Details, last pages.

Sigrid Estrada

More finds from the men's department: their undershirts!—now in a whole new range of inviting colors—and in a length that makes them long enough to double as free-spirited little dresses. The two shirts layered here on Sarah Weeks, rehearsing with Neal Klein—of cotton, by Calvin Klein. Each, about $8. Both at Bloomingdale's; Sanger Harris, Dallas; Emporium Capwell, San Francisco. White only at Burdines; Marshall Field's. . . . Another surprise, *right:* the all-out dash, the new "paper-bag" shape created by a man's white linen trousers caught at the waist with a gutsy belt . . . the whole look softened with a striped scarf at the neck, a white, wide-shouldered blouse . . . the look on Sarah Weeks with Richard Ryder looking on. Trousers by Gene Pressman and Lance Karesh for Basco Menswear, about $75. Barney's; Marc Andrews, Roslyn NY; John Wanamaker; Jordan Marsh, Boston; Ahead of Time, North Miami Beach FL; Fred Segal, Los Angeles. Blouse, of cotton sheeting by Norma Kamali, about $54. Bloomingdale's; John Wanamaker; Kaufmann's; Sakowitz; Bullock's; Nordstrom, San Mateo CA. Echo Scarfs. . . . *Beauty Note:* His—her!—skin smoother . . . in a flash: instantly absorbed Aramis Moisturizing Bodycare. Details, more stores, last pages.

Very much in the air: a different way of thinking about clothes. Part of it—for summer—going for the slightly offbeat charm you get with a piece of men's clothing. And you get a racier style, a gutsier attitude—no question!

Sigrid Estrada

SUMMER'S HOTTEST FINDS

Study in contrasts: the roomier scale, the more relaxed feel of Perry Ellis Men's big hooded man's sweater—*left*, on Sarah Weeks—in orange cotton knit . . . over Norma Kamali's cotton sheeting "prom skirt" (giving an undeniable lift to Neal Klein!). Sweater, about $235. Henri Bendel; Louis, Boston and Chestnut Hill MA; Garfinckel's; Dayton's; Neiman-Marcus; Wilkes Bashford, San Francisco. Skirt, about $110. Bloomingdale's; Ultimo, Chicago; Neiman-Marcus, Beverly Hills; Macy's, San Francisco; Liberty House of Hawaii . . . The best! Martin Charnin, *above*, with cast member Bebe Neuwirth . . . and the perfect summer jacket from Reminiscence—white linen, roomy, relaxed, sleeves to roll. Here, over narrowness: Norma Kamali's cotton T-shirt, matching skirt. Jacket, about $80. Reminiscence, NYC; Pennsylvania Company, Boston and Cambridge MA; The Factory Fashion Works, Los Angeles . . . Star quality—it turns a look around. Good example, *right*—the oversized cotton man's shirt in a terrific pink! Worn by rising star Michon Peacock . . . with crisp white linen trousers. Pants by Gene Pressman and Lance Karesh for Basco Menswear. Details, stores, see next to last pages.

The idea: not to take everything—the tie, the trousers, and the shirt—off his back... but simply one key piece... in an appealing new color or shape; one piece you wouldn't find anywhere else...

BACK

A definite surprise.
A new point of view
in swimsuits.
This time—from the back.
Now, backs are
more provocative,
more pervasive than ever.
Whimsically
colored, buttoned,
or "strapped," they are
always a delight
...on these six pages

TO BACK

The surprise here, *left*—a black and yellow zebra print on one side—a red, yellow, white, and black "Roy Lichtenstein" trompe l'oeil face on the other. And high straps that criss-cross. By Armonia. Of Lycra knit. About $110. Montenapoleone, NYC; Lou Lattimore, Dallas; Lady Battaglia, Beverly Hills CA. Towel, Fieldcrest. Details, last pages. These six pages: hair by Louis Alonzo for Pipino Buccheri; makeup by Angelica Novaes. . . . *Beauty Note:* Protect your skin against excess sun with Sundown Sunscreen from Johnson & Johnson with four SPFs.

Denis Piel

BACK TO BACK

A reflection of the new "back interest" that's everywhere—in t[illegible]wear, in sportswear . . . Here, the most classic swimsuit way, *above*—a black maillot with cross straps—one r[illegible]ue—and a V front. By [illegible] Bruce. Of cotton, polyester and Lycra. About $43. Johnny Ward, NYC; Sassafra[illegible]ison WI; The Sun Sho[illegible]hoenix AZ; Nordstrom. . . . A study in black, *right,* Christian Dior Beachwear's low sc[illegible]ed-back maillot with wi[illegible]e-crossed straps, unexpected blue buttons. Of Antron/Lycra. About $54. Bloomingdale's; Filene's; Marshall Fiel[illegible]udsc[illegible]s; I. Magnin; Nordstrom. Details, more stores, last pages. Utica towels, J.P. Stevens. . . . *Beauty Note:* For makeup that holds up when you're basking in the sun or literally "under water"—Max Factor's new Waterproof Active Protection Makeup with sunscreen, Perfect Lash Maker Brush-On Mascara, and Sponge-On Satin Blush. They work just as well in the hot city.

Denis Piel

From the back, *left*—the pared-down purple suit with a high, arching "thong." By Head Sportswear. Of nylon and Lycra. About $31. Scandinavian Ski Shop, NYC; Danzeisen & Quigley, Cherry Hill NJ; Swimskin, Portland ME; Tennis & Ski Rack, Winston-Salem NC; Sun & Snow Sports, Ann Arbor MI; Archrival, San Francisco CA. The most dramatic color on the beach, *above*, in a red and yellow maillot with bright-blue detachable peplum and black "bottom." By Keiko for Climax. Of Antron/Lycra. About $54. Susan T., NYC; Sweet Fanny Adams, Philadelphia; Body Skins, Fort Lauderdale FL; Kreegers, New Orleans; Chacha's, Dallas; Dianes, Santa Monica CA. Details, more stores, last pages . . . *Beauty Note:* Good protection: Merle Norman's Automatic Lip Sunshine with sunscreen and Aqua Proof Mascara.

Denis Piel

The thinking is very different. The effect, very charming. The news: makeup applied asymme

Denis Piel

AN ABOUT-FACE...

The beautiful surprise: asymmetric makeup

The idea: to apply makeup color in much the same way an artist does—color touched on, dotted on, left unblended. It's color applied asymmetrically for a beguiling new effect.

There are no hard-and-fast "asymmetric" rules according to makeup artist Linda Mason, who masterminded the looks on these four pages. What you do need, however, is what she calls a "balancing color—a warm-color blush that 'evens' things out." It, too, is applied asymmetrically—"a touch on the chin or the forehead, near the eye."

Here, a summer evening palette of slightly shimmered sherbet colors from Germaine Monteil. *On left eye:* Copperleaf, near nose, under lower lashes. Ultra Violet in the center. Silver Cloud [illegible]. Pink Dust Highlighting Powder [illegible] forehead. *On right eye:* Copperleaf on inner corner, Copperleaf on outer corner, Aquafrost in the center. Two blushers, on [illegible] right: Rose Sunkissed Pink on the lips. Makeup, three [illegible] pages, by Linda Mason. Manicure by Elsa Ferri at Beauty Bankings.

trically. It accents the face in a new way... catches the light in new ways... delights all the way

Asymmetric makeup...and one of its many variations. The same eyeshadow colors "changing

AN ABOUT-FACE

When you think about using color asymmetrically, there's no limit to the kind of color play in which you can indulge. You can play it subtly, starting with a neutral shadow—grey or brown or taupe—adding just a dot of blue or violet as an accent color.

For a recent ready-to-wear collection in Paris, makeup artist Linda Mason did "Burgundy eyes with a pale-blue spot on each." Her advice: "You can use either cream or powdered shadow—whichever you prefer, but remember, even if you use a brush, resist the temptation to blend the colors together. And whatever kinds of colors you use—muted, neutral, pastel—break them up with a contrast: a cold shade such as turquoise with browns or warm colors with a touch of yellow."

Here, yellow is the unexpected accent with soft rose-to-lilac shades—all from Lancôme. *Left eye:* outer corner, Pink Ivory; Lavandou under brow at center; Cashmere Blue dotted with Parma Violet; Cashmere Blue alone, Sun Lime as the accent. *Right eye:* Inner corner, a dot of Violette under brow; Lavandou; Pink Ivory; Violette on outer lid. On upper brow: Peach Cire again, Sun Lime as the accent. The blush: New Muscadet. Mauve lipstick.

places" as they change eyes. The same idea—always—an intriguing play of color and light

Denis Piel

Women now: the open

VOGUE'S EIGHTH ANNUAL AMERICAN WOMAN SYMPOSIUM: SIX WOMEN IN THE KNOW TALK ABOUT YOUR CHANGING ROLE – EDITED BY LORRAINE DAVIS

Left to right: Louise Tyrer, M.D., gynecologist, vice president for medical affairs for Planned Parenthood; Betty Friedan, author of—among others—"The Feminine Mystique" and "The Second Stage," founder of the National Organization for Women; Charlayne Hunter-Gault, TV correspondent, PBS's "MacNeil-Lehrer Report"; Cora Weiss, director of Disarmament Program, Riverside Church, New York City; Mary Tyler Moore, television, film, and stage actress; Eliza Collins, senior editor, planning, "The Harvard Business Review"; not shown here, moderator: Grace Mirabella, Vogue editor-in-chief

doors

ur world needs help. Is it up to women to save it? Can we, without abandoning our own interests, use our special abilities to solve problems facing both men and women today? As, once again, we at Vogue brought together people to update our ideas about American women, we realized that, after twenty years, the women's movement is well along its way. Women *are* being effective now—not just as firsts or freaks or tokens or queen bees but as people. And so we chose a panel entirely of women to discuss not "women's issues" but women's tackling *people issues*. We asked the six panelists to answer our questions about special skills we women bring to what we do, whether in the home or the workplace; to assess our impact so far; to point the ways in which women can make a difference. On these eight pages, excerpts from that discussion, ideas about our future and the part you will play in it

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BETTY FRIEDAN: "By having identities both in the workplace and in the home, women somehow slough off the more dreary aspects of either role and have more freedom in each. We're beginning to live on our own terms as women and with more strength than just aping the male model. As men share in the child-rearing, they will become sensitive to life in a new way: they won't treat it as abstractly as they used to"

LOUISE TYRER: "The data do not show that women seem to be suffering any more serious types of health problems as a result of their entry into the work force and professional fields. . . . Women must get into politics; they must have an equal voice with men in the legislatures of our country because that is where the power is: that is where the decisions are made"

From what you have seen as a doctor and as a woman, has the sexual revolution worked against women? Can we take on so-called male responsibilities and remain healthy women?

Louise Tyrer, M.D.: Clearly the data show that women are living longer than they ever have and longer than men do, so I can't help but feel that this is an indication that the changing role of women has not had an adverse effect as far as their health is concerned.

Additionally, maternal and infant mortality and morbidity have been sharply on the decline over the last few years. This is in part based upon advancing technology for care during pregnancy, earlier diagnosis of potential pregnancy problems and fetal problems that can sometimes be treated *in utero* to provide a better outcome. But also I would say that, in considerable part, the decrease is related to the benefits of child spacing provided by contraception and to the reduction of the mortality and morbidity that were associated with the era of illegal abortion.

The data do not show that women are suffering any more serious types of health problems, such as cardiovascular disease or ulcers, than they were prior to their large entry into the work force and the professional fields. There are some suggestions that some of the stress-related conditions may be slightly on the rise—hypertension and arthritis—based upon assumptions that women do not only have the task of carrying on their business lives and careers but also, by and large, most women still have the major responsibility for the home and more of the rearing of the children than their male partners. There is some feeling that this may place more stress on a woman than she had when her main role was to be only a wife and mother.

I think one of the most important aspects for good health is feeling good about yourself. If you don't like your role but feel that you have to play supermom, then you've obviously created a situation where you're not happy with yourself, it's reflected not only in your attitude to other people but people reflect that back to you. There is more study going on all the time that seems to indicate clearly that many of the diseases that we thought were not related to stress or unhappiness or traumatized psyche clearly are—cancer is one of them.

Betty Friedan: There are interesting studies of women combining roles—the Baruch-Barnett study on women in all different combinations of roles at ages from thirty-five to fifty-five show that those who combine marriage and motherhood with a job or profession are better off than any other women. With young children, they are slightly more inclined to stress. But such women show more psychological well-being in the two dimensions that seem basic. One is a sense of autonomy or control over life, which they have more of than women who are just housewives and more than men who are completely dependent for their whole identity on their jobs; and they also have the intimacy dimension that seems essential to psychological well-being. They show more of the stress syndrome only if they have bad jobs with bad bosses and if they also have onerous responsibilities at home. Otherwise, by having identities both in the workplace and in the home, women slough off the more dreary aspects of either role and somehow have more freedom in each. We're beginning now to live on our own terms as women and with more strength than just aping the male model.

From what you have seen as psychotherapist and as a business editor, is there any way for women to overcome the power gap in big business and top appointive government posts?

Eliza Collins: The classical female job route has been to become staff assistant to the vice president for finance and staff assistant to personnel or human resources departments. Then women just stopped—they were not in "line" jobs (production and sales); but more women now are trying to get into manufacturing, production, research, and design jobs—traditionally very much male oriented and spheres in which women have not been welcome. They're struggling, but they've decided that the only way that they can get through to the top is to have the knowledge and skills in some of the harder areas. That's one way.

Another way is not to follow male stereotypes any more than female stereotypes. The notion that for women to succeed they have to become more like men is absolutely the wrong tack.

And the final thing, I think, is to see business problems as they occur *as* business problems and not basically as sexist, to deal with them on a business level first. There comes a point where you have to say to yourself "I'm okay, I got here through good hard work with my head and my heart on my job, and I can't take the sexist problems personally"; because the minute you start taking sexist business problems as personal ones then you have to come back with a defensive response, which is simply going to be alienating. And it's not going to get anybody on your side.

Ms. Friedan: I was startled to learn that most of the new jobs that have emerged in the American economy in the last decade have been service jobs not being done by machines: some of the jobs are servicing the machines, but most are service jobs that were traditionally thought of as women's work. They're not terribly well paid and many are part time, and the men won't take them; but these jobs are the new sector of the economy.

As the machine takes over more and more of the blue-collar and the routine white-collar jobs, what is left for human beings to do is to some degree the scientific and high-tech, but basically it's more and more the service jobs—not just in the menial sense. Because of the kind of intuition that women have specialized in, they're going to be more and more important in the economy from now on. Those "women's jobs" are going to have to be paid what they are really worth. Unions and management will have to confront the issue of equal pay for equal value, which is a key issue of the second stage of the women's movement.

I don't underestimate the importance of women being given the training and equal opportunity to get into the "hard line" jobs, but I say that is still copying

Women now: the open doors

the male model. Whereas the economy itself is moving in a more female direction.

Will women help each other in the business world . . . or will their eagerness to get ahead, to compete mean that they will turn on each other?

Ms. Collins: I don't think that will happen in professional organizations where you have your Ph.D. or your law degree or your medical degree, your qualifications to take you where you're going; then your success is going to be a matter of your professional competence. But I just don't believe that once women get to the middle levels of American business they're all going to be buddies. I think some of them are going to be less likely to indulge in a lot of the chicanery and the dissembling and the politicking that is associated with men in those positions. I don't think there's going to be anywhere near as much of that, but there's going to be competition. It won't take the same form necessarily but there will be competition. And there is networking, of course.

Charlayne Hunter-Gault: I think in the short run there are so few women in positions where they have anything that approximates power and authority that the pressure on them is just enormous. In a lot of places where you have a woman in a management position, she may be the only one anywhere near her who is doing that job, and she doesn't have other women around to be supportive. So the pressure on her to be included in the circle of her male peers is going to be tremendous, and—unless she is awfully strong—she is going to be under an enormous amount of pressure to behave the way they do: to have lunch with them, to drink as many martinis as they drink; in the discussions, to lead them and use logic the way the men do. The pressure on those individual women who are really pioneers in this whole thing right now is tremendous. We can hope that women do not give up feminism and sisterhood in the corporate boardroom.

Ms. Collins: I think it's a question of critical mass: when there are *enough* women in positions of power, their behavior will change.

Ms. Friedan: In all the major cities—New York, Atlanta, *(Continued)*

NEW IDENTITIES

By Laura Flynn McCarthy

Is the image of the American woman changing? The answer, from our experts, is a wholehearted "yes." Charlayne Hunter-Gault and Betty Friedan agreed that it's a change for the better, due in part to the fact that, as more women succeed in fields traditionally dominated by men, they gain well-deserved respect from all their co-workers—including men.

"There is a sense now of a sort of pride, of more freedom, more control of your own life, more ability to be yourself and use your own voice and be the way you really are that's freeing for women," said Ms. Friedan. "As it becomes more customary to accept women as people and to take women seriously, women will begin to be more confident."

But this new confidence is more than just a result of comfort in numbers; women are putting value on their own opinions and ways of expressing them—ways that do not mimic their male counterparts' but express an individual style.

"I think what a lot of women are struggling with today is how can they be figures of authority and, at the same time, maintain their womanliness?" said Ms. Hunter-Gault. "I don't think that I have to carry myself like a man in order to be a strong person who is also womanly. You can be tough more effectively with a small voice than you can with a loud voice. You have to have the courage of your convictions and let your professionalism and your experience tell you how to proceed."

This small voice—a far cry from the sound of some of the protesting feminists in the early 'seventies—is a key element, signaling a merging of our basic feminine qualities with our newly discovered strength.

"I think that part of the failure of the passage of the ERA was that there was too much storming, too much ranting, too much raving," said Mary Tyler Moore. "That just reinforces people's thinking that women tend to be too emotional. I think a better way to make changes would be getting to people with intelligence. Control. Not screaming, not out of control with anger, but quietly, intelligently speaking out."

Strength and softness. The combination is showing up in the way the American woman is dressing in the workplace too, and not in three-piece suits. Dressing for success means wearing what makes a woman feel most comfortable, most professional.

"I'm not opposed to frivolity. . ." said Ms. Friedan. "I don't think that it ever was necessarily a part of feminism that women should eschew all the things that women used to do to attract men or the enjoyment of fashion or decor. I think that women said, 'we will not be humiliated or be defined just as sex objects,' and that was necessary. But now that you can choose as well as wait to be chosen, you *can be* a sex object once in a while. There's much more recognition—even in fashion—of the personhood of women. There is no longer a single image of women—there is a diversity of images."

What it all comes down to? Women are realizing that it's not necessary to copy a man to attain a man's influence.

"I can't stress this enough: you have to be tough," says Ms. Hunter-Gault. "I don't mean tough the way a man is tough; I mean internally tough. Men get up in the morning and they put on their suits and they go to work. Women get up in the morning, and they really need to put on a suit of armor—inside; and I think it's important to appreciate that, if you have that armor intact, you can use it. There's nothing going on out there that a woman can't do."

Chicago—women's forums (they're called different names) have formed for that very reason. We know that there's often one isolated woman on that board in a company with no support; and so—while it was also the idea to have a respectable voice for feminism when you needed it, women with briefcases to go to Washington in a crucial moment—the real benefit was the networking, the mutual-support system that these women get from each other.

You can't expect too much because there is enormous insecurity in women who are involved in the kind of competition that has been the male model. I think that those pressures are pernicious and don't do the women any good. So I am in every way looking forward to the day when there will be enough critical mass for the women to be individuals, to give each other enough support so that they can be women unself-consciously and use those qualities that don't exist in the male model.

Dr. Tyrer: Could I jump in and say that I think the women at the top can probably give the most support by being role models for those younger women who want to come up in the same arena or career. We are loners there, there aren't many other women; but there are lots of younger women who are interested in knowing how we got there, what it was that we did, how we related to the men, and so on. By giving support in that regard I think that we're going to increase the rank at the top level very quickly.

Ms. Friedan: I don't think we should just measure it by how many at the top. We don't want that measure because, though we want to get rid of discrimination and we want women to get to the top, that is still accepting a male model. What I think we want is to have a lot more women having autonomy and control over their lives and being able to use their abilities and their voices in society and a lot more men not dying so young.

And I think that that involves not only women's getting in there, which we fought for in the first stage, but it involves some consciousness now about the values of women's experience that are more likely to succeed than following the male experience of just passively bowing to the corporate model.

As a woman and an actress in three media, do you think the roles written for women today reflect their society as a whole? How can women get the power to shape their own images?

Mary Tyler Moore: I don't know how anyone can get power per se. You study, learn, you work and you strive, you hold meetings like these, you talk to each other. My field has always been exempt from discrimination against women, particularly the company that bears my initials. We have always hired women writers: we were one of the first to use women directors. There has always been such a policy there—and we're not alone: Norman Lear is another one who believes in the talent of the individual—not based on his or her sex.

Another example is Manny Azenberg, who produced *Whose Life Is It Anyway?,* a play that ran for one year with Tom Conti, a play that Manny decided was about a human condition: it was about a man and his sexual problems with being a quadraplegic, but a woman could also have, not the same sexual problems, but sexual problems; and he had the guts to look at that and say, ah, let's put a woman in there, let's see what happens.

There are several grown-up shows and have been for years. *The Dick Van Dyke Show* was one. Given what was happening in the '60s, it was appropriate that Laura Petrie be merely the extension of her husband and child; and she was perfectly happy playing tennis and having lunch with the girls a lot. But they began toward the end of that series to give her some identity of her own. She felt confident enough to at least have an argument with her husband without backing off at the end and saying, "You're right darling, forgive me"; and if the marriage isn't working "It must be somehow my fault."

Ms. Friedan: It's just twenty years ago that *The Feminine Mystique* came out; and I wasn't wrong in that book.

Vogue staff: *Applause.*

Ms. Friedan: There was an image of women . . . in the movies of the '30s, '40s, there were these individual women, Myrna Loy, Katharine Hepburn, Bette Davis . . . they played spunky parts. They were spunky women, and yet they were attractive; and then we add, post-World War II, the feminine mystique: women back again, only wives, only mothers, and dreary Doris Day. There were no parts for actresses before you, Mary . . . absolutely no parts except waving goodbye.

Ms. Moore: I've just recently become involved in a group on Long Island, the North Shore Child Guidance Center, which is a community-based psychological-help organization; and they have the professional staff, psychiatrists and social workers and psychologists, but they also go out into the community and they bring in those people who are close to the kids—the teacher, the religious leader—and they involve them; and they are beginning to spread; just on Long Island, they have several centers. The ideal—I mean the fantasy in my head—is bringing that community spirit back to the United States . . .

Ms. Collins: I think it has to do with not following the male model. I've tried to picture to myself what the world would be like, to think about that way of going to work and that way of looking at life; and it's very very difficult to conceive of it because we have been going through the male model for so long.

Ms. Moore: We must not condemn men in general. There are some really splendid men out there . . .

Ms. Friedan: Some of my best friends are men. They're just not running the world right now.

As a reporter and as a woman, would you agree that high-level news coverage in our country reflects a man's world? What would it take to make women's subjects become main events?

Ms. Moore: If women were to start doing the despicable things that men who are running the country are doing.

Ms. Hunter-Gault: My instincts as a reporter are to ask questions, not answer them, so today I polled a few of my friends who are reporters, and it was amazing: to a person, each one said, in answer to the question does the news coverage reflect a man's world, "Yes because it

ELIZA COLLINS: "Women have to have power not only in government but in general: that means not being afraid to be a success and to make money, so you can have influence in all areas. . . . One way to the top is not to follow male stereotypes any more than female ones. The notion that for women to succeed they have to become more like men is absolutely wrong."

CHARLAYNE HUNTER-GAULT: "A lot of the inattention to certain issues occurs because they are perceived as 'women's issues': abortion, child care—of course they're women's issues when the woman is the sole support of her family or a teenage mother; but these are not 'women's issues,' they're issues."

Women now: the open doors

is a man's world."

I think for the women I know and to a certain extent in my own experience, although I have been extremely fortunate and have worked for some feminist men, the frustration comes from the fact that most women are not in decision-making positions and so they get the assignments that all male city editors give; and they have nothing to say about what they cover or how what they cover is played in the newspaper. So that I think until you have a greater integration, not just of women and minorities but of people who have backgrounds and experiences and sensitivities other than the ones of those who generally make the policy and generally make the decisions—who tend to be white, male, suburban, over forty—the news as well as the television images generally are going to reflect those perspectives.

We have made gains and some of us have gotten into the ranks of decision-makers, there has been progress; but at the same time we must maintain a realistic outlook on exactly where we are, and where we are is not by and large in positions to make the decisions about what images get conveyed to the public. I think that's true of newspapers as well as in the theater and on television.

I would say four nights out of five the panel of people on *The MacNeil-Lehrer Report* who are analyzing great momentous decisions and events in this country are white males: they are the experts. I think there is a consciousness on the show by which we do attempt to expand the pool of experts; but women who have been brought up under these models are women who, if they were running the show, would use the same pool of experts because these have been the people who have been accepted as credible. Night after night after night, you have to make a quick decision and get a quick expert in and get someone who is credible to the audience, so the audience can recognize a name or a face.

But I don't think it has to be that way; I think one of the things that is incumbent upon women who give a damn about this is to say, "Wait a minute, Louise Tyrer is there who can speak on an issue, and these are her credentials"; or, "You're going to use so and so to talk on the economy, but there is a woman *(Continued)*

NEW EFFECTIVENESS

By Marion Asnes

Every woman who votes or, who attends a fund-raising event for her favorite charity or political group is making an impact on society. "Women are now seen as a voting bloc, and that's a big achievement right there," said Betty Harris, political and community activist who is NY State's liaison with the communications industry.

A woman who wants to be more effective can approach politics in several ways. "I think the first thing is to get informed and involved," said Geraldine Ferraro, a Democratic Congresswoman from New York City. "There is no political endeavor too small to demand attention. If it is your block that is most important to you, then it's important to get involved with your block association."

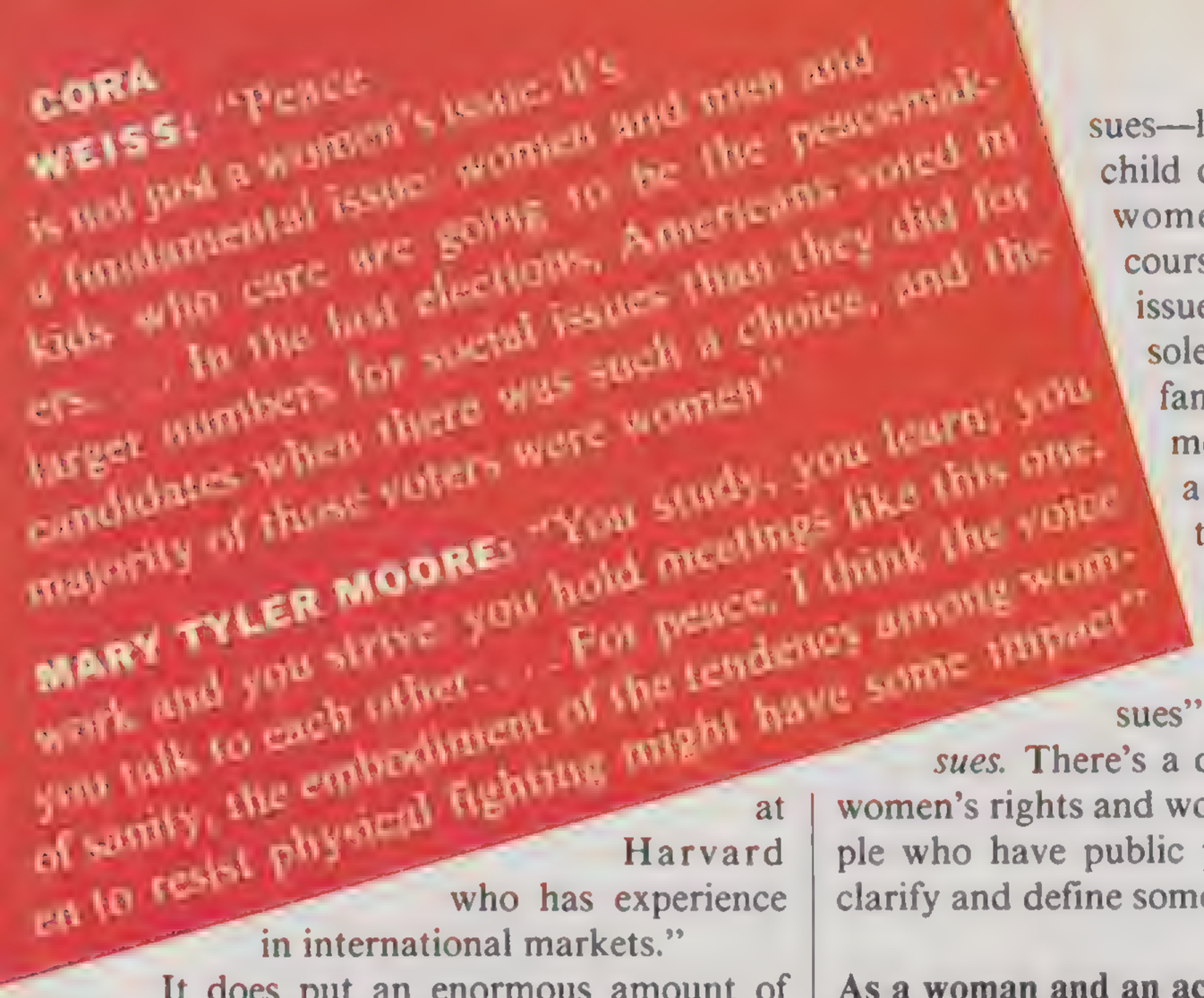
If you really care about an issue—whether it's child nutrition or the nuclear freeze—you can join an organization that lobbies, or lobby on your own. Lobbying includes writing letters to your representatives: "There is not one member of Congress who doesn't count (or at least, in the case of postcards, weigh) the mail—for and against," Ferraro said. Your letter doesn't have to be a brilliant analysis of an issue; a brief handwritten note outlining your views is all you need. Mention that you are the legislator's constituent or, if not, the reason you're writing (for example: "Even though I'm not from your district, since you are the chairperson of the Armed Services Committee, I think you should know how I feel about pensions for military widows"); your note also should explain what you want your representative to do (such as, "I urge you to vote for House Resolution XYZ, because it will guarantee these widows the income they need to live decently"). You can get names and addresses of your representatives by calling the League of Women Voters.

Another way to get involved is to work on a political campaign, Ferraro points out. "You look at the candidate; and, if you really think that is the kind of person you want to represent you, go to the local headquarters and offer some time. Another way is to contribute funds to the campaign."

Women have often given time to campaigns, but money donations—to candidates, parties, lobbying groups, etc.—may still be new to them. Nevertheless, according to Ruth Mandel, Ph.D., director of the Center for the American Woman and Politics at Rutgers University, as women gain economic clout, organizations like the Women's Campaign Fund as well as individual women are giving larger sums. "Women's political action committees (PACs) are springing up in a number of states."

The more money women give and the more they organize and vote, the more power they will have in the political arena. Many women find that they fall in love with the political process—especially when they realize how much of an effect it has on their lives. Said Ruth Mandel, "The thing is that politics is not abstract—it *does* affect who you are, and you have a stake in that."

Politics may be relatively new for women, but for generations they have been devoting their time, money, and energy to improving society through voluntary service. "Voluntarism is an important element in our society for both sexes, not just for women," said Betty Harris. "But it is true that women have a caring quality, a nurturing quality that they should enhance and apply for the benefit of everybody else. It's the softness, it's the caring, the love—not necessarily a feminine quality, but women seem to have been endowed with more of it than men."


CORA
WEISS: "Peace
is not just a women's issue; it's
a fundamental issue: women and men and
kids who care are going to be the peacemak-
ers. . . . In the last elections, Americans voted in
larger numbers for social issues than they did for
candidates when there was such a choice, and the
majority of those voters were women"
MARY TYLER MOORE: "You study, you learn; you
work and you strive; you hold meetings like this one;
you talk to each other. . . . For peace, I think the voice
of sanity, the embodiment of the tendency among wom-
en to resist physical fighting might have some impact"

at Harvard who has experience in international markets."

It does put an enormous amount of pressure on a few women who are inside, but I don't even see it as a woman's issue or a feminist issue; I see it from a journalistic perspective. We have talked about objectivity as if it were something we as human beings really could attain, and that's just not possible. What we can do is to try to bring as many diverse points of view as possible to an issue, so we can reach some semblance of truth on issues. I don't think you can do it by just using the same people over and over, people who have the same experience; and I don't think that this will change until you do broaden the pool of people who are making the decisions.

Ms. Friedan: I think the very reality *is* changing in a basic way. I am not an expert on television, but I do read newspapers a lot; and there is no question that the reality of what we consider news and what is considered news in the best newspapers and even the not-so-good newspapers is changing.

The New York Times, for instance, has in the last few years made major changes so that new pages have been added to the paper that are very heavily devoted to things formerly considered women's issues: Living, Home . . . not just in the new service sections but also on the front pages. Social, psychological life-style trends are the news.

I think most people are much more interested in trying to understand these fantastic ways our lives are changing, which would once have been considered "soft news," than in what is news in Yugoslavia. I'm not knocking foreign news but the idea that "hard news" is just wars, elections, et cetera, and the basic things that affect your life beyond that are "soft news" is changing very much in newspapers and also on television.

Ms. Hunter-Gault: A lot of these issues—like abortion and child care—are not just women's issues. Of course they're women's issues when you're the sole support of your family or a teenage mother; but I think a lot of the inattention to these issues occurs because they're perceived as "women's issues" when they are *issues.* There's a difference between women's rights and women's issues. People who have public platforms have to clarify and define some of this.

As a woman and an activist in the disarmament movement, do you think peace and national security are women's issues? It's been said that it's up to women to save the world. Is this true?

Cora Weiss: Well, no one else has done it so far or seems to be doing it; and I place great stock in women. I think it's not just a woman's issue, I think it's a fundamental issue; and I think that women and men and kids who care are going to be the peacemakers.

You asked previously where women seem to be more legion in numbers today, I think women are legion on the unemployment-line and poverty fields; 75 percent of the poor in America are women. And I think that both the femininization of poverty and ongoing unemployment are aspects of a government policy that is aimed at militarism and at preparing for war; I think that is America's national priority today.

Jobs in Washington can be doled out to women, but I don't think we can say that women are responsible for the nation's foreign policy, or domestic policy for that matter. The majority of our brain power—our manpower, literally—and our money power is going towards preparing for war, building munitions, and stealing money from the programs that provide the essential social support systems for women; and I use the word stealing very carefully because I thought about every other word, and the fact is that every social budget in America has been cut 40 to 50 percent while the Pentagon's budget has been increased by 50 percent.

There is only one place where those social programs can go to get money, and that's to the Pentagon budget; and the only thing that the Pentagon is here to do is prepare for war, and it's run by men. I don't want to ask women to participate in that process because I think that women essentially are and should be peacemakers. That's probably one of the greatest contributions that any of us can make today. When Alva Myrdal received the Nobel Peace Prize, she said that war preparation and war have actually acquired legitimacy; I think it's up to us to begin to attack that and to work very hard against it. I think we have to redefine national security: national security, in fact, means a nation whose people are healthy, whose people are literate, whose people are employed, whose people buy and sell products, whose people learn and teach other people, and whose people are well defended by an adequate defense around their nation's borders.

I don't believe that national security is placing Cruise and Pershing missiles at the back doors and in backyards of European nations or building MXs with any kind of pack, dense or otherwise; and I don't believe that it's serving the nation's purpose to create an atmosphere of fear of nuclear war.

I think if you speak to school teachers and parents, you would probably find that nuclear nightmares are new items on doctors' agendas these days, that parents are finding it more and more difficult to have dinner-table conversations with their children about nuclear war and their fears of war, and these are real fears. They are coming up in paintings and drawings and in conversations; and it is a real problem.

Ms. Moore: If you and I—two people—are sitting in a room full of gas and you've got six matches and I have four, what's the difference?

I think war is a reality that is always going to be with us, unfortunately; but I think the military could be pulled back. I think the voice of sanity, the embodiment of the tendency among women to resist physical fighting, might have some impact. Maybe if there were just a few feminine voices in there who are respected saying, "Wait a minute guys, what if we do this?"

Ms. Weiss: I would like to see war abolished; I would join the Pentagon only to dismantle it. Let me suggest where those feminine voices are today: I think that they're at the polls in the election booths, and I think that the gender gap that was demonstrated for the first time in America's history in the past November election is a very real gap and is a very real statement. The fact is that Americans voted in larger numbers for social issues than they did for candidates, wherever those issues were on the ballot.

For example, the "Freeze." A house-

Women now: the open doors

hold word that means we should stop right now the production of all nuclear weapons both in the Soviet Union and in the United States. Well, in New Jersey alone, 125,000 more people voted for the Freeze than voted for the candidate with the highest number of votes; and those people were largely women.

The majority of voters on those social issues were women; and I would suggest that the networks, the experience, the skills, the organizing techniques that women learned during the Civil Rights, Women's and Anti-War Movements of the '50s and '60s and the fight for ERA—and all the organizing that women have been doing stunningly across the country during the last ten to fifteen years is now going to be focused on the national issue of security—peace. It's going to be focused more and more on politics; and we're going to see women emerging in much bigger numbers, canvassing door to door, having meetings in their living rooms, with their PTAs, in their schools, taking more responsibility for the preservation of this planet.

You know we're only four billion years old, and we're about the same number of people, four or four and a half billion people on this earth; and it can all go in the snap of a finger—and that's real. The reality is that with fifty thousand nuclear warheads on Planet Earth today and increasing in numbers (we're producing them at the rate of about three a day at this point—and the Russians and other countries have joined in this game of annihilation, nuclear roulette) we are in a very serious situation; and the price for this is in increasing unemployment because the more you invest in munitions and in weapons manufacture, the more you knock women out of the marketplace. It is not beneficial for women to increase the military budget. Women suffer first in this because it's the service jobs, the education jobs, the "soft" jobs in the employment field in which women are more dominant that are cut. Women suffer first as more funds go into the military budget.

I would just like to appeal to everyone that no matter what else you do, no matter how you feel on any political issue, it really doesn't matter: just do one thing, work for peace, so that we can all be grandparents. *(Continued on page 254)*

NEW WORK/FAMILY SOLUTIONS

By Patricia O'Toole

The scenario usually goes like this: women at a company get top management to bless an investigation into day care for employees' children. Optimistic memos are followed by a thoughtful questionnaire. Finally comes a report that no day-care program will be started. What went wrong?

Most such explorations fizzle for the simple reason that they define child-care concerns too narrowly: as a women's issue rather than a human issue, as an employee fringe instead of a benefit to employers too, and with a fixation on day-care centers rather than an openness to alternatives like flexible hours.

Control Data of Minneapolis, a computer- and financial-services firm, has always viewed family issues as matters affecting all employees. Among its numerous efforts to deal with child care are an inner-city facility run on a schedule coinciding with school hours, flextime, and arrangements for employees to work at home. All are well used by both men and women. Benefits to the company: "Our absentee rate is about half that of industry generally; and employee turnover, which is extremely costly, is very low," said Frank Dawe, vice president for personnel and administration.

Twelve years ago, Polaroid Corp. of Cambridge, Massachusetts, made one of the pioneering child-care moves after an employee survey revealed that workers came from as far away as one hundred miles. The drawbacks of commuting long distance with children, complicated by the fact that Polaroid has several plants statewide, ruled out on-site care, so Polaroid started a voucher system underwriting up to 85 percent of the cost of care at any licensed facility for workers earning less than $25,000; those earning more can use Polaroid's child-care information and referral service.

At Intermedics Inc., a maker of medical devices, the day-care impetus came from the head of manufacturing, after he learned that child care was a prime employee concern. A nearby center made sense, since the company draws workers from a relatively small area around its Freeport, Texas, headquarters. Beside boosting productivity, the overriding reason for action, said Fred Stokley, Ph.D., vice president for administration and planning, "was to assist with social and economic changes that have made it necessary in many families for both parents to work." The center, caring for 270 children, also gives Intermedics an edge in recruiting scarce high-tech personnel.

When you are attempting to establish company-sponsored child care:

- The critical question is not "how much will child care cost?" but "how much is the lack of child care costing the company right now?" Lost wages owing to absenteeism are the tip of the iceberg: production suffers, customers who can't wait take their business elsewhere, important projects get delayed.
- Include men. From the start, a task force looking into child care should include as many male decision-makers as possible—not just the men from the personnel department. Figure out which parts of your company depend most on women. Sell the heads of these departments on the bottom-line consequences.
- Find out all you can about the child-care successes and failures of other companies. This task may soon become easier, as Child Care Action Now, 132 West 43rd Street, New York NY 10036, a recently organized national coalition of groups, develops its data bank and library.

Richard Meier, *above*, is one of the preeminent architects of museums. *Right*: Scale model (from Richard Meier and Partners) of the exterior of Meier's High Museum in Atlanta, Georgia—delicate yet strong, a play of soft lines against hard—without a doubt one of the most eagerly awaited museums in this country.

Penn

Ezra Stoller/Esto

AD-MEIER-ING

Richard Meier's High Museum, opening this October, says it all: how this international architect—new museums here and abroad, public and private housing—balances the crisply modern with lyrical forms

AD-MEIER-ING

Meier's design esthetic: a commitment to the self-assurance of modernism and the sensuous forms of the styles of the past

BY PAUL GOLDBERGER

The notion that an architect's life is a paragon of order is not unlike the assumption that a doctor's handwriting is illegible—only rarely true but a generalization that has an appealing appropriateness nonetheless. The architect Richard Meier, however, does lead a life that is remarkable in its consistency and devotion to a set of design principles. There is a Meier esthetic, and it pervades everything Richard Meier does, from the large-scale museums he is designing for Atlanta and Frankfurt to the delicate, hand-rubbed furniture he has made for Knoll International. It is an esthetic committed both to the cool and self-assured lines of modernism and to the more sensuous forms of the styles of the past; what may be most impressive of all about Richard Meier is his ability to seem to rise above the current debates that so preoccupy architectural salons. Meier is a modernist, and yet he seems very much of the 1980s, when modernism, at least in the forms we have always known it, seems obsolete.

But Richard Meier's brand of modern architecture was never quite as simple as Bauhaus dogma; and so it is logical that now, as that dogma falls into disrepute, Meier's own work rises to even more prominence instead of being swept away in the post-modernist purge. When Richard Meier's Smith House, in Darien, Connecticut, thrust him into national prominence in 1965, it was already clear that something else beside the standard modernist impulse was at work—a kind of picturesque, compositional design sense, as sure and fine an intuitive design ability as had been seen in years. The Smith House was lighter than most modernist houses of the 1960s, more a kind of frame; it was very *(Continued)*

A sculptural whiteness—the staircase and stairwell of Richard and Kate Meier's apartment (that's Kate at the top of the landing), two views, *right* and *far right*. "Richard uncovered the beam; it was there all along." Echoing the curve of the stairwell, one of Meier's curving lacquered wooden chairs (part of his newest furniture collection for Knoll), a sculpture in itself.

Meier's way with living space: one continuous room carved out of a traditional New York apartment, organized into library, living room, dining room—areas clearly defined by their function

Karen Radkai

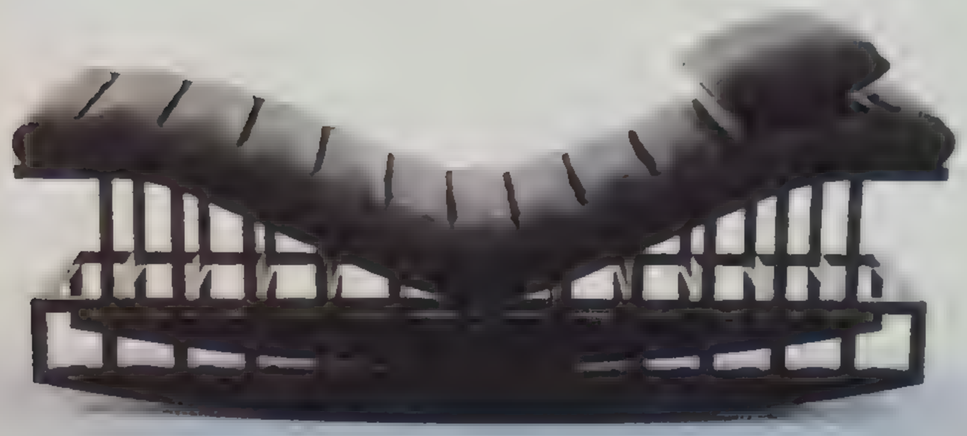
Meier's genius: striking a respectful balance between architecture and art

Great art and great architecture complement each other in the white-walled sweep of the first floor. In the living room portion, below, the Turkish kilim's intricate geometry, the classic Corbusier chairs, the controlled jungle of rubber trees are balanced by this dramatic painted construction of Frank Stella's *Polish Synagogue* series. In the center of the room; far right, Stella's "Union IV" painting is teamed with Meier's sturdy, luxurious chaise, designed for Knoll. The fireplace is a total surprise: an eye-stopping "black void."

Karen Radkai

AD-MEIER-ING

Karen Radkai



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AD-MEIER-ING

(Continued) beautiful as an object, and nothing about it said, "This is an awkward form, but you will like it when you get used to it." One became used to it instantly, and this alone set it apart from all sorts of buildings that were going up at the same time.

Since then, Meier has come all the more into his own. His large buildings show his growth, but so does his own apartment in New York, which has grown and evolved over the decade that he has lived there—since 1972—with his wife, Kate Gormley Meier, also an architect, and now with two children as well. The apartment first: it is in one of the city's finest buildings, a limestone pile dating from 1936 that has a solid, quiet dignity to it; unlike most of its peers among the city's distinguished apartment houses, the building has only a hint of classical detail, and in its immense restraint it feels like a well-constructed stage upon which can be mounted any kind of drama. The show now being presented on these boards ranges from evenings spent just with children to dinners with architects and writers from around the world, many of whom seek out the Meiers when in New York for a mix of elegant entertaining and easy, relaxed conversation that is very much their own.

Warming the whiteness—a very personal mix of much-loved finds—a gathering of classical, beautiful treasures

Richard Meier chose, in 1972, to gut the lower floor of the apartment, merging a living room, library, and dining room into a single large space. It is all painted white, and the fireplace has been reduced to a niche in the wall, shorn of mantelpiece; only simple white shades cut the glare of the sun through the (*Continued on page 256*)

In the dining room portion of the apartment's main floor, Meier's lacquered wooden chairs, around an earlier Meier-designed table, handsomely partner some of his prized nineteenth-century finds: English decanters, wine coasters, and table silver, turn-of-the-century Austrian Art Nouveau silver candlesticks, and the Josef Hoffmann silver sweets basket and rare wine glasses. More Meier creations, *below, from left to right:* the star of his new furniture collection—a voluptuous curve of black leather and lacquered wood—his chaise; scale model of the Museum für Kunsthandwerk, Frankfurt am Main, West Germany, still in the works; armchair, a new Meier classic; another view of Meier's Frankfurt museum.

1934

Hell Revisited

Fifty years after Hitler and Mussolini, we are still obsessed with—still living with—the horror. From the impassioned pursuit of war criminals like Klaus Barbie to the nightmare revisitings of *Sophie's Choice*, *Plenty*, *The Winds of War*, and now, here, of Alberto Moravia's *1934*. We keep going back for more. We haunt that landscape as it haunts us...

EDITOR'S NOTE: *Moravia: the very name compels us. His astonishing, often alarming fiction is a passionate declaration of war on conformity, political cowardice, the severing of art and reality. Now the author of "The Conformist," "The Time of Indifference," "Two Women," "Time of Desecration," has written his best novel since "The Conformist"—"1934." In it, Moravia, a lifelong anti-Fascist, explores the politics of desperation, the eroticism of fear—giving us a portrait of the soul of Fascist Italy in the 1930s. The protagonist of "1934" is a young Italian writer named Lucio who is enamored of love, death, freedom, and of a woman named Beate, who embodies them all.*

In the excerpt here, Lucio has a peculiarly Moravian sexual encounter—at once political and erotic—with Beate's "twin" sister Trude (or is it Beate herself?) who seems the antithesis of all he loves.—C.M.

Then she stood up. "But that's enough of Beate. How about going out in a boat for a bit? What do you say? We can have a swim in some grotto, then come back to the Marina and eat, it's so beautiful here."

She was proposing a ready-made program to me, her eyes, shining with happy impatience. I answered in a forced carefree tone: "It seems unquestionably a good idea to me."

"Let's go then. Where's your cabin?"

"Don't you have a cabin? Isn't your mother with you?"

"She stayed at the pensione, or rather, I made her stay. She wanted to come too, but I told her I wanted to be alone with you. Come on, let's go and undress in your cabin."

I stood up, I preceded her toward the platform. At that morning hour, there was no one on it yet. I walked to my cabin, opened the door, and said: "You go in first, then I'll go in, after you've finished." She looked at the open door; suddenly a wicked glint sparkled in her eyes. "I have an idea: there's nobody around, and anyway they'll think we're husband and wife. Come in with me, and we'll undress together."

I thought that the day's program was still proceeding with inflexible regularity, and I protested, overcome by some vague distrust: "But we're *not* husband and wife. And anyway, what if your mother found out?"

"My mother will find out; I'll tell her myself."

"But there isn't room for two in the cabin."

"Oh, come on, are you afraid to undress in front of me?"

"No, but . . ."

She was standing at the door; all at once she stepped backwards into the cabin and, at the same time, gaminelike, she winked at me. Then, without saying a word, I went into the cabin and shut the door.

Now we were cramped in the narrow space of the cabin, in a good smell of wood impregnated with brine and warmed by the sun; but I felt more bewildered than aroused. I was wondering why Trude had wanted to come into the cabin with me; I suspected a motive apart from her flirtatiousness, singular and bold as it was. But what? I couldn't manage to define it. Meanwhile, in the course of these reflections, I took off my polo shirt, pulling it over my head. As I emerged from it, my torso bare, I saw that Trude, still dressed, was watching me from her corner. I said: "By the way, who's going to undress now? There's only one towel to cover yourself with: who'll use it first?"

She answered at once. "You undress first."

She hesitated, then added in quite an unexpected way, without coyness or seduction: "If you like, you can forget about the towel. You won't be the first man I've seen naked. We Germans don't have the taboo about nudity that you Italians have. For that matter, a year ago I stayed in a nudist camp on the North Sea."

Her objective indifference was convincing. But, all the same, in the explanation, I sensed something obscurely but unquestionably specious. I ventured: "In that case, I suggest we undress together, at the same moment. No towel. After all, we came into the cabin to look at each other: where's the harm in that? I'll look at you, and you'll look at me. What do you say?"

She protested at once, offensively: "If you were German, I'd accept; but I know you Italian men. No, no, I don't want you to look at me while I undress. I'd only do it if we were lovers. But we aren't and you're Italian."

Irked, I asked. "May I ask then why you wanted us to come in here together?"

She shrugged. "Just because. To save time."

With sudden and spiteful defiance, I said: "Well, I'm exactly that kind of Italian man who likes to look at women. And I came into the cabin with the specific idea of seeing if you're different from Beate. Not the face—I can see that's identical—but the body."

To my surprise, Trude wasn't shocked or insulted. Instead, she asked with curiosity: "How will you be able to tell if my body is different from Beate's? You haven't seen her naked, after all."

"Of course, I have. Her husband is so proud of her beauty that, one day, on a lonely beach, he made her allow me to photograph her, completely naked."

"Really? And what did you think?"

"I thought that Beate is very beautiful. And that her husband is very much in love with her."

"That's the truth. He's crazy about her." She was quiet for a moment, then she said, in a practical and resigned tone: "All right, if it means so much to you, I'll undress in your presence. I'll pretend you're German and you're looking at me specifically to see if I'm like Beate. But, at the same time, you have to undress, too."

So she was insisting on her plan: she wanted to see me naked even at the price of displaying herself naked as well. Again her insistence seemed specious; I said, in a decisive tone; "No, we won't do any of this. I only wanted to test you; you were excellent; all's well. Now I'm going outside, you put on your suit; and when you come out, I'll come in again."

"You're the first man I've ever met in my life who doesn't want to show himself naked."

"Well, so it goes. Maybe the Italians are voyeurs. But it's *(Continued)*

Hitler with a human face—Moravia transfigured in a serigraph by his good friend Domenico Colantoni. This is one of a series of thirty-four portraits by the artist: "The Interior Moravia—A European Dialogue Between Image and the Written Word"

Excerpted from *1934* by Alberto Moravia. Translation copyright © 1983 by Farrar, Straus & Giroux, Inc. Used by permission of the publisher, Farrar, Straus & Giroux, Inc.

(Continued) very unusual for them to be exhibitionists."

Strangely, my voice was charged with patriotic pride; although I realized perfectly well that my indignation had a different motive. In her turn equally false, Trude became enraged: "You're ashamed to show yourself naked because you're an Italian, full of prejudices. For us Germans, nakedness is something healthy, clean, true. But I'm not afraid of being looked at, like you. Go ahead and look at me: see if I'm the same as Beate."

With this, she tore off her dress with angry, violent movements, tugging it over her head. Without surprise, I saw that she wasn't wearing anything under the dress, probably in order to be able to strip quickly, anywhere, for a swim. Completely naked, heedless of me, as if I weren't there, she yanked her bathing suit out of her bag and bent down to pull it on, stepping into it first. All of this without ever stopping and allowing herself to be observed; exactly as you behave when you're alone. She finished pulling on the suit, straightened up; she said in an ironic, cutting tone: "How am I then? More or less red than Beate? More or less curly?" I shrugged and went out of the cabin.

She didn't keep me waiting long. In a little while she came out, calm and serene, and said: "I'm ready, put your suit on, and let's go." I didn't say anything, I put on my trunks in great haste. Ten minutes later we were already out of the little bay of Le Sirene, in the open sea.

The water was choppier than it had seemed to me when I was looking at it from the beach. Trude, huddled at the prow, her hands gripping the sides, her legs crossed, bobbed up and down with the waves, against the background of the great red cliff of Capri; and, though I was rowing hard, I couldn't help looking at the way her thin thighs, of a milky whiteness dotted here and there with red, were crossed woodenly below the concave abdomen. In the same way I had seen Beate seated at the prow of the boat with her husband; and similarly she must have appeared to the eyes of her enamored spouse. As if to suppress this memory of her on the boat, an image which linked me with Müller, I suddenly asked: "Would it irritate you if I asked you some questions about Beate?"

"Why should it irritate me? Ask all the questions you want."

"Then I'd like to know exactly what she told you about me, when you met her in Naples."

She looked at me with a crafty expression, as if sizing me up: "She was afraid, because she didn't want you to end up like a certain pianist, who had been her lover before her marriage."

"Now where does this pianist come in?"

"He comes in because he was Jewish."

"What of it?"

She was silent for a moment, then she made up her mind and said: "Beate doesn't want to have anything more to do with Jews. Too much trouble. So before getting involved in a love story, she wants to be sure that the man's an Aryan."

I felt an incredulous, indignant surprise, as if at an unjustified, gratuitous slander. I cried: "It seems to me impossible that Beate would take such precautions: you were the one who prompted her."

"No, that's what she thought, and she told me. To tell you the truth, the minute I saw you yesterday evening, I also thought you might be Jewish."

"What makes you think that?"

"First of all, you're an intellectual, and almost all intellectuals, at least in Germany, are Jews; and then because you look like one."

"How do I look like one?"

"You're dark, you're not very tall, you have black eyes, curly hair . . ."

"But most Italians look that way."

"And besides, it's not a question of guessing. It's a question of being sure."

"Sure of what?"

"Sure you're dealing with a person you can trust."

She was silent for a moment, then added: "Obviously for Beate the fact that you are or aren't Jewish doesn't have the same kind of importance it has for me. Beate doesn't belong to the party."

I asked sharply: "Let's assume for a moment that I'm Jewish; what would you do then?"

"I'd ask you to take me back to the beach."

I looked at her closely to see if she was serious. Yes, she was serious. Her face had somehow hardened, while still retaining its childish expression. I said: "Beate wouldn't behave this way."

"Beate and I are two different people, I've already told you that."

I said coldly: "Very well, let's go back," and, without another word, I began pulling on the oars, to turn the boat around.

She became visibly alarmed: "Well, are you a Jew or aren't you?"

I answered: "I've been to Germany quite recently; I know this situation. If someone asks me that question, maybe I tell the truth, namely that I'm not Jewish, but then I prefer to have nothing further to do with the person."

I was silent a moment, then I resumed: "I'll leave tomorrow for Germany; I'll go and see Beate. She won't ask me these questions."

She studied me, as if undecided and puzzled. Then she said: "I don't want you to leave; you promised me you'd leave in a week's time, with us. If you're not Jewish, what does it cost you to prove it? You say you know Germany. Then you must know that the Führer forbids us to have anything to do with Jews; and I want to be with you. What do you care? I'm not asking anything special: just for you to reassure me."

I stopped rowing, and asked: "What do you want of me anyway?"

"I want you to give me the proof that you're not Jewish."

"What proof?"

She cried, with a sincere and naïve tone of pique: "Just now, I tried in every way to get that proof. But you took care not to give it to me."

I was frankly dumfounded: "Where?"

"In the cabin. I suggested we undress together because I wanted to see if you're circumcised. But you wouldn't let me see anything."

An enormous amazement overcame me. So that strange, troubling proposal of reciprocal exhibitionism had been basically only a bureaucratic request for me to show my racial documents and prove they were in order. I cried: "Ah, so that's it! Now I understand why you wanted to see me naked. So that's what you want, is it? For me to show you my member?"

Seriously and politely, just like a doctor answering a patient who's asked if he has to undress, she said: "Yes, if you don't mind."

I made a very rapid calculation. If, as I was tempted to do, I refused to supply the proof and accompanied Trude to the shore, it seemed to me inevitable that afterwards I would have to break with her completely; and, in consequence, later, also with Beate: the two sisters couldn't be totally separated one from the other. So, I could only make the best of it and to display my racial certificate to Trude, the way you show your passport to a border gendarme. But I was still curious about one last thing, or rather, I still felt an attraction similar to the kind that can come to someone looking into a deep abyss and trying to measure its depth with his gaze: how could anyone ask what Trude was asking me? How could anyone arrive at such a request? I enquired in a tone of affectionate melancholy: "Are you really sure you want this proof?"

A wave struck the boat, at the prow. Trude was *(Continued on page 258)*

Fascinating Fascism

Our age is post-Nazi in its culture. We have become enamored of evil, as people in the 'twenties were enamored of pleasure. Barbarism has been glamorized...By Michael Korda

Some people may be happy to turn on the television set to see Adolf Hitler stroking his dog Blondi in *The Winds of War,* while Hermann Goering explains about the concentration camps to him; but I felt a certain chill, partly age but also (and perhaps more importantly) the sinking feeling that comes to all of us, if we live long enough, when the real historical figures of our childhood and youth become myths, legends, figures in a drama played by actors. "No!" we want to shout, "it wasn't *like* this!"

And of course it wasn't. However hard *The Winds of War* tried (and it tried very hard indeed and often brilliantly succeeded), the past was nastier, more sordid, and, for most of the people involved, didn't have a happy ending.

It is hard to see in "docudrama," however well done, a reflection of what we saw and felt in fact. The *facts* are there, but the sense of terror is not. We can deal with the horror of one person's fate in Auschwitz, as we do in the flashback scenes of *Sophie's Choice,* when we react to Meryl Streep's agonizing performance; but how do we show the cumulative horror of more than six million deaths? Or how do we *feel* them? *Can* we feel them? The *quantity* of suffering is impossible to show, perhaps by now even impossible to feel. We need to have it *personalized:* Anne Frank, or Sophie, or Judy Garland in Stanley Kramer's *Judgment at Nuremberg.* The smell of evil corrupting a whole continent, almost the whole world, is too difficult for us to comprehend decades later, too vast to put on even the widest of screens, too theological for comfort in a secular age. It doesn't lend itself to "packaging" (in the Hollywood sense). We have to break it down into individual stories, and thereby diminish the quantitative horror of World War II.

Santayana wrote, "those who forget the past are condemned to relive it," which is true as far as it goes; but in fact what we usually do is to distort, trivialize, and romanticize the past.

We don't forget the past, we alter it; and thereby we deprive it of meaning. Nazi Germany is a case in point—perhaps the most serious example in this century of history as instant *Kitsch.* The *reality* of Nazi Germany is so familiar that it is hardly worthwhile retelling it here, but no sooner was it over than we began the process of transforming it into a myth. The first (and most convenient) myth was that Hitler was to blame for everything. This particular myth suited the Germans very well (and still does), since it freed them of any responsibility for what happened from 1939 to 1945, individually or collectively.

No explanations were needed for the concentration camps, the mass killings, the brutal slavery that the Germans imposed on the conquered nations of Europe; the *Führer* was to blame—had in fact accepted the blame proudly in his last testament—so nobody else was. He had willed it all, planned it all, ordered it all.

This was the argument put forward by the defense in the Nuremburg Trials; and while it did not save the shabby bunch of time-servers and perverts that had constituted the leadership of the Third Reich, it provided one of them—Albert Speer—with the theme of his book, *Inside the Third Reich,* which was written during the twenty years he spent in Spandau Prison, and which constitutes a milestone in turning the Third Reich into a myth.

Speer, with the wisdom of hindsight, had come up with the perfect explanation: Hitler was a diabolical figure. He had not only hypnotized Speer but also the whole German nation. This explanation, which did not satisfy the judges at Nuremburg, seemed persuasive enough two decades later to make the book a bestseller and Speer himself something of a tragic hero—for Speer had succeeded where Goebbels failed: if he had not managed to make the Nazis respectable, he had at least managed to make them seem *interesting.* The stage was set for the transformation of Nazism into a legend every bit as romantic, in its own way, as *Gone with the Wind* though of course more perverse. Nazism suddenly acquired a certain sinister fascination in fiction, theater, and film. And not only were the Nazis made to seem more interesting than their victims, but the victims themselves were shortly to be held responsible for their own deaths—an interpretation for which we have Hannah Arendt to thank.

History has a way of turning the past into romance. In his lifetime, Napoleon was as feared and hated as Hitler and undeniably responsible for unleashing a decade of bitter wars that cost millions of people their lives; but within a generation of the Emperor's defeat, in fact while he was still alive on St. Helena dictating his memoirs, Napoleon had already entered romantic legend.

The American Civil War, certainly the bloodiest struggle in the history of the United States, passed into romantic legend so quickly that veterans of the war's fratricidal battles wasted much breath trying to convince their children and grandchildren that the war had in fact been ugly and brutal—by no means the heroic, noble event of subsequent myth.

More Americans died in the Civil War than in all other American wars combined, including the First World War, the Second, and Vietnam. Both sides starved their prisoners to death in what amounted to concentration camps; and in the end the war was won not by dashing cavalry charges but by Grant's strategy of advancing step-by-step on Richmond, the one city the South could not afford to lose—and by inflicting on the Rebels greater losses than they could afford to replace, given the numerical weakness of the Confederacy.

To those who suffered through the freezing mud and bloodshed of the climactic Wilderness Campaign, it must have seemed that no perspective of time, no historical hindsight could make that awful reality seem romantic, or even particularly heroic. Men drowned in the mud, were blown up by their own mines, fought hand to hand with knives, were left to die in forests set ablaze by artillery fire.

Months later, Mathew Brady was still able to photograph the bones of fallen soldiers moldering on the ground; and still today, in certain parts of Virginia, the plow or the contractor's bulldozer turns up a bone, a button, or some other pathetic, grisly reminder of death. Yet, the Civil War was transformed into a kind of patriotic costume party, with crinolines and sashes, even though Brady's grim photographs exist to show us what it was like. Today, for millions of people, the war is Scarlett O'Hara; and all over the country people put the Confederate battle flag on their bumpers as a sign of—who knows what?

Now it is the turn of Nazism to glitter. Whether in Visconti's *The Damned,* or *Cabaret,* or in countless novels, an *(Continued)*

Michael Korda *is the editor-in-chief of Simon & Schuster. He is the author of "Charmed Lives," "Worldly Goods," "Success!," "Power!," and "Queenie," a novel to be published next year.*

(Continued) era that had struck most of those who had the good fortune to live through it as notable chiefly for its combination of vulgarity and horror became—incredibly—*chic.* In *Marathon Man, The Boys from Brazil, The Odessa File, Funeral in Berlin, Sophie's Choice,* Nazism has been reincarnated as a commercial story line, an evil fantasy world for escapist fiction, as unreal as the high-tech evil of Darth Vader. The mass-market paperback racks contain so many books with a swastika on the cover that one might almost think the Nazis had won the war.

When Nazism is not presented as a form of devil worship, it has been presented comically, as in *Hogan's Heroes,* in which the POW camps, where Allied prisoners starved and died, are used as the basis for slapstick humor—a notion that would have struck those who spent the war in the camps as improbable and even obscene. Even pornography has adopted the high boots and black tunic of the SS as the ultimate symbols of sexual sadism. Somehow we have contrived to make violence, cruelty, and mindless barbarism seem glamorous, perhaps because we are no longer willing to accept the Third Reich for what it was: the failure of politics.

For *that* is the missing ingredient that allows us to portray Nazism as if it were a kind of meaningless evil, from which no practical lessons can be learned. The Third Reich was a *political* phenomenon, not an experiment in mass hypnosis; and, as in all political movements, the results were the consequence of decisions made by individuals or nations, whether it was Germany or those nations (including our own) that might have contained or influenced the effects of Nazism sooner. Hitler did not cast a spell over anyone, not even Speer.

Politics, of course, is a hard subject to understand and seems to many people an inadequate explanation for the deaths of several million people. In this country, we don't take politics seriously. We *have* a lot of it; but it's a game, the national spectator sport, a television spectacle. In the end, it doesn't seem to matter all that much whether the Republicans or the Democrats win; and the general assumption has always been that America is strong enough to survive *despite* the politicians—that power, money, idealism, and the Constitution will somehow see us through.

When we look at other countries, we therefore fail to see what is happening there. It is hard for us to understand that in El Salvador it is good right-wing politics to kill poor people and mutilate their bodies, or in Northern Ireland it is good politics to plant bombs in public places. Jimmy Carter found it difficult to understand that it was good politics for Brezhnev to keep the Soviet marshals and half-a-million troops busy in Afghanistan, instead of making trouble at home; just as it will soon be good (or at any rate prudent) politics for his successor, Andropov, to bring them home. Pol Pot and his followers did not slaughter several million Cambodians out of sheer ill-will. It was a *political* decision: a deliberate attempt to create overnight a classless society, free of all trace of *bourgeois* thinking and habits—"Instant Communism," as it were. It was good politics, in German terms in the 1930s, to attack the Jews; and if Hitler was nothing else, he was a master politician. It was also good politics to rearm, good politics to threaten the Czechs and the Poles, good politics to appeal to the inherent inferiority complex that lies—like an ineradicable flaw—deep at the bottom of the German soul.

Because we don't take politics seriously ourselves, we have a tendency to suppose that all politicians are like ours—they don't mean what they say, they promise what they can't deliver—it's all, as we say, "talk." Alas, in many parts of the world and at many times in history, even in our own, politicians mean *exactly* what they say. The Southern politicians did before 1861; and it is lucky for us they didn't produce a charismatic leader instead of Jefferson Davis, or they might have *(Continued on page 257)*

The Hunter

This is Simon Wiesenthal, who for four decades has documented acts of evil and asked that the guilty be held accountable for their crimes.

He is more than a survivor of the death camps of Europe because even now he refuses to leave them vacant and forgotten, more than a man bearing witness and seeking justice because, over and over, he has insisted on our knowing why he does so. It is too comfortable to call him our great conscience, a symbol, a heroic legend, because such words no longer have the proper weight. It is thirty-eight years now since the liberation of the Mauthausen concentration camp in Austria and that May morning when, wishing to touch a white star on the side of a large American tank in the courtyard, he could neither walk nor crawl to do so, a human weighing no more than ninety-seven pounds although nearly six feet in height.

This is the face of the man named Simon Wiesenthal, now seventy-five, who for four decades has documented and verified acts of evil and asked that the guilty be held accountable for their crimes. Born in a region of Poland formerly part of the Austro-Hungarian Empire, he once studied in Prague, once knew the common world of sunshine, books, and friends, and was an architect when all life stopped. After 1945, it was Simon Wiesenthal who put himself at the service of all those who had ever been in the concentration camps, making it his life work not only to record what they had endured but to find those who had made such suffering possible.

A lesser man might have been destroyed, preferring madness to such work. Finding the murderers among us, he went after the former black-booted SS men who were a state within the Nazi state, they who created the Gestapo and policed the camps. Remembering the child named Anne Frank who perished, he identified the ex-Gestapo man who arrested her in Amsterdam, 1944, and in peacetime became a member of the Vienna police force. Most famous for making possible the capture in Buenos Aires of Adolf Eichmann, the SS general who deported Austrian Jews so efficiently that he became head of the Gestapo's Bureau of Jewish Affairs, Mr. Wiesenthal saw him for the first time in a courtroom in Jerusalem. Here was the man he had been thinking of every day, every night, for sixteen years, who resembled nothing so much as "a bookkeeper who is afraid to ask for a raise." The defendant, pleading not guilty, claiming he was only following orders, was hanged. "Until the trial there were millions of people in Germany and in Austria who pretended not to know or didn't want to know about the enormity of the SS crimes. The trial did away with such self-deception; after it, no one could claim ignorance," Mr. Wiesenthal wrote.

In his Documentation Center in Vienna, opened after the war, there have been 22,500 names on a card index of Nazi war criminals. Simon Wiesenthal always knew most of them would never be caught or brought to trial, shielded by new identities abroad and by laws not requiring them to disclose their past. Time has been against him—the victims and the criminals cannot live forever—governments and people have not wanted to help, witnesses asked to be accurate after so many years could only fail. It is believed he has brought a thousand Nazis, perhaps more, to prosecution. He has never been defeated even when he could not win.

There is now a Simon Wiesenthal Center in Los Angeles with a Museum of the Holocaust, a video history that is being compiled, and an outreach program so young Americans will learn what the Final Solution meant, often taught by those who were marked for annihilation themselves. The bombing of synagogues in Europe, the Ku Klux Klan, the American Nazi Party, the septic signs of anti-Semitism throughout the world are some of the reasons the Center must exist. It was named in honor of Wiesenthal not only because of the horrors he has documented but, more important, because he has always acted in the hope that our knowledge of them would make a difference.

By Gloria Emerson

Kathleen Blumenfeld

1983

The Enigmas of Goya

View of the mysterious life that produced his revolutionary art ...By Barbara Rose

One of the great surprises and joys this spring has been the exhibition of fifty-two paintings from Spanish private collections at the Prado Museum in Madrid (from April 17 until the end of June). Organized by the Friends of the Prado, a group of art lovers headed by the King and Queen of Spain, the show assembles seldom-seen masterpieces from Madrid collections. Most of the works, which will be seen only at the Prado, home of the largest and greatest collection of Goyas in the world, have not been on public view since 1928, when Goya scholar Enrique Lafuente Ferrari curated a similar show of works borrowed from Spanish private collections.

Many of the paintings are owned by the descendents of aristocrats who originally commissioned them. That the show is sponsored jointly by the Spanish monarchy and the socialist Ministry of Culture is a sign of the political stability of Spain, where the wounds of the Civil War are at last healing and private patrons are willing to share their treasures with the countless *aficionados* of Goya, one of the most popular painters in all of art history. Goya's enormous popularity with people from all walks of life is proof of his deep humanity, which cuts across all social class lines. His particular interest to our time is his seemingly uncanny way of predicting many of the attitudes of the modern artist toward subject matter, content, technique, and tradition.

The popularity of Goya also depends on the romantic myths surrounding his dramatic life and times. We know relatively little about Velázquez, about whom there was never a whisper of scandal. Goya, on the other hand, had a stormy life, a well-known liaison with the beautiful and temperamental Duchess of Alba, a series of scrapes with the Inquisition, a mysterious malady that almost killed him and left him deaf at the age of forty-seven in 1793, and an attraction to themes so forbidden they were considered sacrilegious.

Like modern artists, Goya looked within himself for psychologically charged material. He painted unconventional enigmatic works that expressed his personal sentiments rather than any official propaganda. As a result, the legend of Goya the renegade and Goya the revolutionary quickly spread, leading to many popular misconceptions regarding his life and art. Certainly, Goya's ultimate withdrawal from society, which he had initially used every conceivable ploy to enter, parallels the alienation many modern artists feel from the social context within which they produce their works.

Another misconception is that Goya was a democrat. The profound feeling for humanity expressed in his works has led some writers to claim him as a hero of the people. Nothing could be farther from the truth. Goya's contemporary, David, was indeed an atheist and a political radical whose art was intended as propaganda for the French Revolution. However, Goya, despite his anticlerical feelings, remained a practicing Catholic, taking the sacraments throughout his life; he seems to have been an ardent monarchist as well. He was so firmly entrenched within court circles that he portrayed himself at his easel along with the royal family in his celebrated group portrait (in the Prado) of the "Family of Charles IV."

That the current monarchy should sponsor the exhibition of these little known and rarely seen masterpieces from private collections seems entirely in keeping with the unique relationship the greatest Spanish artists have had with the Spanish court, which in Goya's time sometimes had to protect artists from the ubiquitous Inquisition.

Moreover, Goya's involvement with his aristocratic patrons was more than financial: they were his friends and protectors as well. He enjoyed visiting their estates, hunting with them, and sharing the company of the scholars and humanists they entertained. Thus, Goya's humanism, as it is seen in his late paintings of common people at work and in "The Disasters of War" that are the fate of all humanity, does not necessarily mean he was a democrat. Indeed, most of the paintings on loan to the Prado are portraits of aristocratic patrons or commissions from them.

One of Goya's major ambitions in fact was to *be* an aristocrat, and he spent considerable time and effort tracking down his family genealogy to prove that his mother had been a member of the minor Aragonese nobility. By this time, however, he had won the right to call himself "Don" Francisco *(Continued on page 259)*

In Madrid, an unprecedented show of works by the loved but not-understood Spanish master, many from private collections, reveals the depth and breadth, the contemporary significance of his revolutionary art and relates it to our own time—like his, one of intellectual and political turmoil. Left: "Portrait of the Count de Floridablanca," 1783 (oil on canvas, 260 cm x 166 cm); collection Banco Urquijo. Right: "The Canteen Girls," 1791 (oil on canvas, 34 cm x 21 cm); MacCrohon collection.

WORTH WATCHING FOR FALL SOPHISTICATED NEW WAYS OF GETTING AT DEEP COLOR—JEWEL TONES THAT ARE DARK BUT CLEAR AND VIBRANT—STANDOUTS IN A SEASON OF BLACK LOW-KEY DARKS . . . SUBTLE NEW WAYS OF GETTING AT NARROWNESS . . . SOFTER FABRICS THAT GET AT REAL EASE

ALL THE DIFFERENCE IN COLOR

Andrea Blanch

ALL THE
DIFFERENCE
IN COLOR

PART OF THE SEASON'S NEWS: BLACK ISN'T ALWAYS DENSE—IT HAS TEXTURE, SHADING, SHINE. . . . THE PREVALENCE OF VERSATILE, UNDEMANDING FABRICS—SOFT JERSEYS, WOOL KNITS . . . THE RACY, THIS-MINUTE ATTITUDE THAT'S PART OF THE NEW AMPLE-SHOULDER/NARROW-THROUGH-THE-TORSO SHAPES

THERE'S PURE DELIGHT IN THE RICHNESS OF THESE COLORS—ON THEIR OWN AS COUNTERPOINT TO BLACK . . . AND IN A CERTAIN UNEXPECTED SOFTNESS THAT MAKES "LONG AND LEAN" MUCH EASIER TO WEAR

Andrea Blanch

VOGUE PATTERN
#8720

Lothar Schmid

To sew—the perfect addition to your wardrobe at this point in summer—the easy, slide-y silk blouse—unconstructed and collarless, it changes the look of everything you're wearing. A very pretty example, *opposite page:* a black silk crêpe de Chine blouse with ecru lace "stripes" and all the ease of a T-shirt. Vogue Pattern #8720. Fabric from Horikoshi New York; lace from Eskell Lace Co., NYC.

A TOP IDEA

. . . More softness, more charm, *right*—this time in a long-sleeve blouse of black and white silk crêpe de Chine print with its own matching scarf. Very Easy Vogue Pattern #8552. Fabric, Brochers Trading Co. . . . *Beauty Note:* Another pretty idea this summer, *opposite*—Maybelline's pale, shimmered lip color in Glossy Lilacfrost Moisture Whip Gloss Stick. Hair, Stephane Lempire for John Sahag; makeup, Sophie Levy for Pipino-Buccheri. Details, stores, sewing tips, last pages.

VERY EASY
VOGUE PATTERN
#8552

THE WATER CONNECTION

Whether you're relaxing in it, working out in it, or consuming it, you're in your element: water is the best beauty and health source in the world for you, inside and out...

THE PRIMAL "CURE"

SEAWATER

Seawater has been scientifically proven to be the richest water of all, with many essential health-giving components. It is abundant with the same chemical elements found in our own bodies in almost the same proportion: magnesium, calcium, potassium, iodine, other mineral salts, and vitamins. Used therapeutically, it is guaranteed to make you feel "better all over" in the fastest possible time.

Today there is a strong new emphasis on seawater health and beauty treatments, many of which have evolved from ancient remedies and been updated with modern technology. The ancient Greeks and Romans had an empirical knowledge of the benefits of seabathing, and it is from the Greek that the word that now describes the most contemporary treatments comes—thalassotherapy (*thalassa* meaning the sea; *therapeia,* treatment).

In the late nineteenth century, a French biologist, René Quinton, proved that the first living cell came from the sea and that seawater and plasma have a remarkably similar composition. Since that time the French government's acknowledgement that seawater can be beneficial in certain health/beauty/and now stress-related problems has led to the establishment of twenty *(Continued on page 253)*

BY SHIRLEY LORD

The painted photographs on these six pages are by Duane Michals: "They're oil paint on photographs, not really paintings or photographs, more the idea of a collage that lets me extend the givens of photography." A common turn-of-the-century technique, it's one he's used for five years, exhibited recently at The Musée d'Art Moderne de la Ville de Paris. Left, inspired by the nineteenth-century woodcut "The Great Wave off Kanazawa" by Ukiyo-e artist Hokusai.

THE WATER CONNECTION

Your body is 70 percent water, with a communications system made up largely of waterways transporting oxygen, nutrients, and waste, and providing a medium for most of its chemical reactions...

What most of us get free cost millions of dollars to ship to the moon; but plenty of water—good hydration—was crucial to the astronauts' optimal performance, even in their very controlled environment. For the rest of us, on the run, that goes double.

Many women do not drink as much water as they should and pay for their omission with depleted energy and endurance. How much water should we drink? Unless we're sick or very active or it's very hot, it's "still the classic six eight-ounce glasses a day," says George L. Blackburn, M.D., Ph.D., associate professor, surgery, Harvard Medical School and director, Nutrition Support Services, New England Deaconess Hospital, Boston. "Ideally, we should split that up into four to six ounces drunk ten or twelve times a day, particularly if we want to control our appetites. If each snack or cup of coffee or meal were preceded by four ounces of water, it would provide more satisfaction and the body would be sated by less food." (A diet high in water-rich foods like fruits and vegetables requires slightly less fluid intake in general.)

"Rather than looking at themselves realistically, too many people become victims of what the scale says, and 'trick' the scale by dehydrating themselves with diuretics," continues Blackburn. "Taking 'water pills' just guarantees you're going to be hungry and unsatisfied and uncomfortable because the body doesn't like being a prune. Water retention before the menstrual cycle is a normal four- or five-day hormonal change; if you cut back on water, you won't make it less, and if you drink more you

THE VITAL NUTRIENT WATER

BY KAREN ANDEREGG

won't make it worse. What you can do is to cut back on salt and sugar in your diet; both can contribute to water retention at any time of the month."

When you're extremely active and/or the climate is extremely hot, thirst is not an adequate indicator of water needs. "Women do not perspire as abundantly as men in response to exercise," according to Nathan J. Smith, M.D., professor of sports medicine, University of Washington, Seattle. "But we live in a world of the new woman athlete, and women must realize that good hydration is absolutely essential to vigorous performance."

If you drink only to satisfy thirst after a hard workout, in the first twenty-four hours you'll replace only about half to two-thirds the water you've lost; and it takes about three days to reestablish the body's total water content. "You should drink water before, during, and after heavy exercise," says Dr. Smith. "A scheduled intake is necessary to perform—and feel—your best." A simple formula for most people is to weigh yourself before and after exercise and drink enough water to replace any weight lost: two cups per pound is a good rule of thumb.

There are discomforts and dangers in addition to impaired performance from drinking too little water. The three heat disorders related to inadequate water intake are *heat cramps* from too little blood/oxygen circulation to the muscles; *heat exhaustion*—dizziness and fainting—from too little circulation to the brain; and *heat stroke* from too little circulation to transport heat from muscles to the skin surface and produce the sweat necessary for evaporative cooling. The last can be fatal.

Dr. Smith also warns that, because sweat is a very dilute body solution, when you sweat you lose much more water than body salt, concentrating salt within the body. So adding more salt in the form of a salt pill or salty beverage only accentuates the *(Continued on page 257)*

Duane Michals

EXERCISE

THE ADDED BENEFIT

Swimming may be to the '80s what jogging was to the '70s. It's the perfect aerobic/strength exercise, safe at any fitness level, with none of the injury drawbacks of comparable workouts . . . and, in addition to its exercise benefits, water also relaxes the body

BY DOROTHY SCHEFER

Of all the exercise modalities one can choose from, "the single best exercise is swimming," says Michael O'Shea, though his Nautilus-equipped Sports Training Institute has no pool. Performed regularly, swimming provides excellent cardiovascular benefits, and with fewer muscle pulls than jogging.

Because water prevents pounding and other adverse effects of gravity in exercise, it is safer for those who are overweight, out of shape, or injured. So while running or fast walking may contribute to injury in some cases, swimming or water-walking is good exercise for just about

THE WATER CONNECTION

anyone. In fact, walking in three to four feet of water is one of the best therapeutic exercises around; even the underexercised can do at least two miles without stopping or incurring injury or sore muscles.

Swimming is particularly good for women because it strengthens the upper body—most women's weakest area—as well as slimming the waist . . . although, "for developing bone strength," says Joseph M. Lane, M.D., chief, orthopedic division, Memorial Sloan-Kettering Cancer Center, "impact sports are better."

Who shouldn't swim? There are no contraindications—that's the beauty of the sport, although Dr. Lane suggests a back-pain sufferer avoid arching the back by doing the crawl with her head in the water or by swimming in a flex position lying on her back, avoiding the breast stroke entirely.

A few of swimming's drawbacks—swimmer's ear, conjunctivitis, skin dryness—are not serious ailments, according to doctors. Says Robert Auerbach, M.D., associate professor of clinical dermatology, New York University School of Medicine, "Chlorine and salt water are very drying, especially in combination with sun or perfume; after swimming, those with sensitive or dry skin should take a lukewarm shower with mild soap, then moisturize still-damp skin. Except for those with rare conditions, there isn't anyone who shouldn't go in the water."

Allergic reactions to chlorine involving the skin, nose, sinuses and/or eyes are very rare, says Robert Selfe, M.D., chairman, department of otorhinolaryngology, The New York Hospital-Cornell Medical Center. "Most of these reactions are simply irritations."

Swimmer's ear, a skin infection of the external ear, is often brought on by trauma to the ear canal, caused by maceration from entrapped water or from a foreign body such as a cotton-swabbed tip. If you have swimmer's ear or any ear infection, don't swim. Sinusitis sufferers can, however, unless they have an acute infection. Dr. Lane recommends wearing both a swim cap and goggles and adds that you should stretch to warm up muscles beforehand and get used to the water gradually so you don't shock the body.

Besides providing the means to cardiovascular improvement, water also works as a resistance exercise to build strength and tone muscle much the way working out with weights does—although results differ. Muscles developed as a result of water-resistance training are slimmer . . . and although there is a muscle-endurance benefit, real strength is best achieved—after a point—with weight training.

Hydrocalisthenics, such as those offered at the New York Health & Racquet Club, pair calisthenics you do on land—toners, stretches, etc.—with water workouts. Water's resistance tones you faster and makes moves less stressful on joints.

Whirlpools "have no muscle-strengthening or cardiovascular advantages," says Willibald Nagler, M.D., Anne and Jerome Fisher physiatrist-in-chief, The New York Hospital-Cornell Medical Center, but "they do massage skin, helping to increase blood circulation and to open up small skin arteries." The continued bombardment of skin with water also stimulates sensory nerves, which has the effect of making you *feel* relaxed.

Another benefit of a whirlpool is to lessen pain sensation, making it easier for people with painful joints to exercise when this is therapeutically desirable.

Belief that whirlpools or hot tubs decrease lactic-acid buildup deep within muscles after exercise is false, although Dr. Nagler says there is a possibility that, by dilating surface blood vessels and increasing oxygen transport, you may aid in lactic acid's superficial removal.

Hot tubs *(Continued on page 253)*

Duane Michals

And the greatest
fashion delights often come
from quick ideas—
something unexpected,
with real personality,
an appeal that catches you,
instantly makes you look
and feel terrific

THE IDEA IS...DELIGHT!

Helmut Newton

Helmut Newton

Now: the jolt of color that turns a glove into a terrific accessory. Here, Carlos Falchi's provocative idea—mauve or icy-grey gloves, the longest, in reptile with napa leather, lined in silk. About $390 a pair. Bergdorf Goodman; Nan Duskin; Jere Scott at Stanley Korshak, Chicago; Neiman-Marcus; Wilkes Bashford, San Francisco.

THE DELIGHT OF GLOVES IN ALL-THE-WAY COLOR

Details, last pages. Super touch for hair—spray to use before blow-drying for added body; after drying for added shine, to hold the line. The one used here, Sebastian International's Shpritz Forte.

From Alain Mikli, French designer who thinks "you should be able to express your personality through eyewear as you would through clothes," fast-track sunglasses—mirrored lenses, a "tortoise" wrap-around frame, ultra-wide temples. Alain Mikli

THE DELIGHT OF HIGH-IMPACT SUNGLASSES, THE RACIEST WATCH

for Ter et Bantine. About $70. Robert Marc Opticians, NYC; Rocklin Opticians, Montclair NJ; Eye to Eye Boutique, Laguna Beach CA. . . . New impact in makeup: layered lip color. Here, Revlon's Pink In The Afternoon topped by Afterglow . . . In a season of steel jewelry, a super-thin quartz watch in stainless steel with golden highlights. Baume & Mercier. About $760. Saks Fifth Avenue, NYC; Bailey Banks & Biddle, Philadelphia; Corrigan's, Dallas; Corrigan's, Houston; Granat Bros., San Francisco. Makeup, these two pages, Colin Booker. Details, more stores, last pages.

Helmut Newton

THE CONTINUING DELIGHT

Wonderful color, Mary [illegible] behind the pure delight of Fernando Sanchez' quilted and [illegible] "Vue" [illegible] with a flash of yellow—a formal [illegible] [illegible] [illegible] [illegible]

COLOR—CREATING A PRETTIER TURN...TO EVERYTHING!

[illegible] Saks Fifth Avenue Bullock's Beverly Hills Dallas Emporium Kaufman Los Angeles [illegible] Marshall Field Neiman-Marcus by Marcia Friedman for Lo Bag. The key role that lipcolor plays in establishing a pretty look. Above, *left*—Breathtaking Pink Lipcreme from Elizabeth Arden. Makeup here and on the [illegible] page: Way Bandy. Details, [illegible] page.

Geoffrey Beene's little black wrap dress, *this page,* beautifully shaped, beautifully textured—a wool jersey top and a silk bengaline faille skirt with a trapunto hem. About $2350. September at Bergdorf Goodman; John Bal-

THE DELIGHT OF A DRESS THAT'S BARE, ROUNDED, RACY...

AN ALL-OUT SHOE

dwin; Swansons on the Plaza; Neiman-Marcus; Frost Bros. . . . All it takes to set up a look, or turn one—Valentino's red-and-black satin sandal, *opposite,* scalloped, sparkled, set on a high slender heel. Valentino Night. About $515. Valentino Boutique, NYC; Capriccio, Scottsdale AZ; Sakowitz. . . . And the sheerest black legs. By Hanes Hosiery. About $3. Altman's; Hecht's, Washington DC; Rich's; Carson Pirie Scott, Chicago. Details, last pages.

Helmut Newton

Helmut Newton

For movie-star allure, a silver silk charmeuse jacket, *opposite*, all softness and fullness held close to the body by a set-in belt. Over tap shorts at home, grey flannel trousers elsewhere. Samantha Robbins for Sami. Jacket, about $185. Silk charmeuse shorts, about $55. Ultima Lingerie, NYC; Petticoat Parlor, Fort Lauderdale FL; Enchanté, Chicago; Intimate Intrigue, Houston; Amourette, Carmel CA; Susan Barry, Seattle WA.

THE DELIGHT IN A NEW DEFINITION OF GLAMOUR

Reinforcing the image, grey satin sandals, a rhinestone ankle bracelet . . . And sophisticated silvery green nails, *this page*. One coat for day. Three or four coats at night. Here, Borghese's Acqua Verde from the Adriatico summer collection. Fashion details, more stores, see next to last pages.

A different way to [illegible]
mixing a velvet [illegible]
[illegible] and a [illegible]
[illegible] the [illegible]
[illegible]

THE DELIGHT: DOING THINGS A LITTLE DIFFERENTLY

this page: his ribb[illegible] fragrance
mented with velvet [illegible] organza
leaves, about $420. [illegible] for Valentino Boutique, Toronto; in July at Saks Fifth Avenue; Neiman Marcus; Saks Fifth Avenue; Bergdorf Goodman; Ultimo, London; Frost Bruin. Cricket sweater at Salvatore Assenza is a [illegible] effect. The [illegible] plunge of [illegible] panty, and [illegible] Bonnie Bjorndal [illegible] Tights, [illegible] Valentino [illegible]

Helmut Newton

From Alain Mikli—the hottest name in shades: asymmetric frames, about $175. Eugene Opticians, NYC; Watergate Opticians, Washington DC; Au Courant Opticians, Palm Beach and Bal Harbour; L.A. Eyeworks, Los Angeles. Equally unexpected—bright orange Bonfire lips contrasted with deep Rainy Day Red nails, from Charles of the Ritz. The constant: a gutsy watch. Here, 18k-inlaid gold by Omega Watch. About $1250. Wempe Jewelers, NYC; Mayor's, South Florida; Adler's, New Orleans; Slavick's, Los Angeles. Details, more stores, next to last pages.

Helmut Newton

Color—to the limit! Yves Saint Laurent's show-stopping pink, *left:* in a silk satin blouse, scarf, little hat, gloves and earrings—a nonstop "collection" of singularly charming elements. All, from the couture. The pink, the prettiness, in makeup—from Yves Saint Laurent Beauté. *Right:* More of Alain Mikli's striking way with sunglasses—wrap frames with an

THE FINAL DELIGHT: THE MOST BEGUILING COLOR...

asymmetric bar. About $95. For Ter et Bantine. Lugene Opticians, NYC; Au Courant Opticians, Palm Beach and Bal Harbour; L.A. Eyeworks, Los Angeles. . . : More boldness: a sleek stainless steel, IWC SL Design watch from Schaffhausen. About $1300. Saks Fifth Avenue, NYC. Details, more stores, next to last pages.

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: If it's a new coat with enormous ease . . . or pants and tops with real charm for summer; the most decorative dress . . . or simply great stockings, shoes, a sweater

What works? At this time of year, you find, there are messages that you pick up—fast—from a runway; when you look at the first photographs of fall clothes in this issue, you immediately notice some points about coats. One point, to consider if you shop: **The coats that seem, universally, to work again and again—over a dress, a skirt, or pants—this season may have ampleness and ease, but often they narrow somewhat** (like the Chloé, *below center*) at the bottom. That shape gives you a long, lean line.

What makes the Chloé sweater and knit pieces *above left* work, too, is that principle: wrapped with a broad suede belt at the hip, they keep a narrow look under that big cardigan top layer.

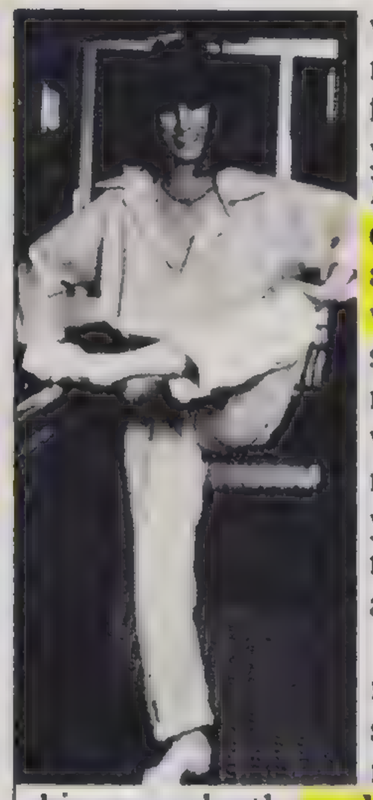
In a coat, you can look as turned out as in the most polished suit dressing; the key, usually, is the narrowness you keep beneath the coat. Designers know how to sell a coat on a runway; they keep other pieces simple. With that Calvin Klein fuchsia coat, *above right,* there's a black jersey dress, black stockings, and heeled pumps. **To look good, you don't get too fancy with these coats—with too many plays of color, fabric, or decoration.**

An accessory can be more than an added bag or belt; in terms of effectiveness, some of the best "accessories" in this issue, in fact, are new softer haircuts. You see it in the photographs, *below:* the look of hair is quite different but in both cases there's a neat line that came just from a good haircut. The models' hair clears their shoulders but it isn't cropped; nothing's "punk" or tortured. Laetitia's hair *below left* isn't pinned up, it's held back by a bit of gel and cut at the chin. **That cut—chin-length, mostly all of one length—is one you'll see more of in months to come.** It's a favorite, right now, among models: one sure tip-off to the versatility of a haircut.

Jeweled or quilted with metallic threads, the Chanel and Geoffrey Beene *below* are enormously decorated items in themselves; the only jewelry added to either dress are three shoulder pins *(below right)*. Geoffrey Beene showed it this way in his fall collection. One pin, on its own, would easily have been lost on that dress. The top is cut with the spare clean shape of a sweater; the neckline starts just at the collarbone. Uncluttered, you get a beautiful—long—expanse of neck . . . and the immediate appeal of that neckline shape. In sheer quantity, it's probably the neckline of the season.

This summer, you'll find other ways to work a generous "sweater" neck—when it comes on a T-shirt, a sweater, or a linen dress. You can keep it plain or layer it over a somewhat similar boat neck, let it slip and slide over a tank top. You get another look when you—noticeably—fill it in: with a big necklace that sits right at the neck or a high-collared white shirt . . . or an ascot-tied scarf, a bit of shoulder revealed on each side.

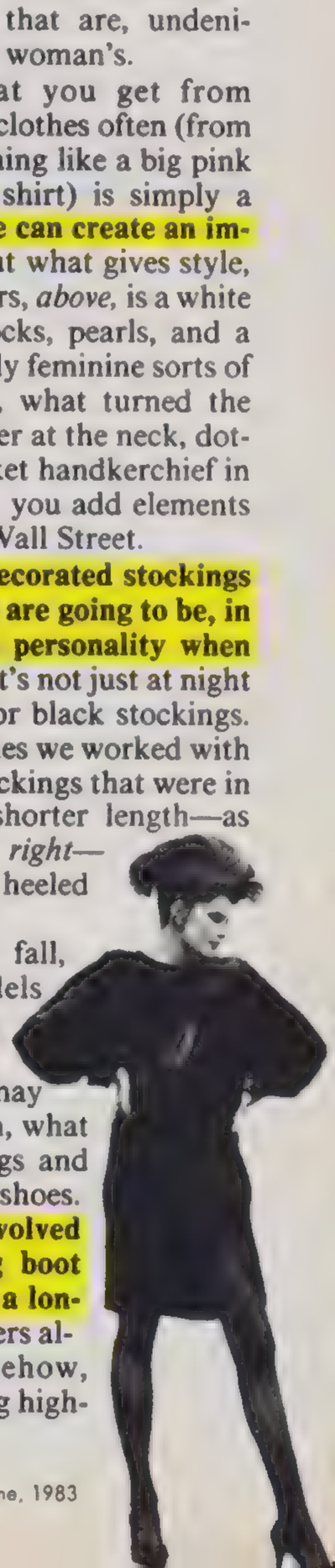
The reality of shopping now? In June, as women's shops fill with



woolly clothes for fall, it's not necessarily easy to find the easygoing pieces you want for summer. Hence, in this issue, some **clothes "borrowed" from a man: the idea, never, was to look like one.** The secret behind dressing in men's clothes, we found, was in going for a single menswear piece. Then you put it with other elements that are, undeniably, a woman's.

What you get from men's clothes often (from something like a big pink man's shirt) is simply a bigger scale; the **scale alone can create an immediate degree of style.** But what gives style, too, to that shirt and trousers, *above,* is a white lace handkerchief, pink socks, pearls, and a string of coral beads—highly feminine sorts of things. In other instances, what turned the look was a black lace muffler at the neck, dotted white tights, a silk pocket handkerchief in turquoise. With menswear, you add elements made for charm—not for Wall Street.

At times this summer, decorated stockings and attractive heeled shoes are going to be, in themselves, what give you personality when you dress. And you'll find it's not just at night when you want to reach for black stockings. For the most part, the clothes we worked with for this issue demanded stockings that were in some way dark. With a shorter length—as with that Valentino dress *right*—you'll want the lift of sexy heeled shoes.



In Paris collections for fall, when designers sent models down the runway in long skirts (skirts that easily came to below-calf) they may have added tall boots; often, what worked were dark stockings and chunky, somewhat rugged shoes. **Many new shoes have evolved from a sneaker or hiking boot shape; they add balance to a longer skirt.** Male photographers always seem happier, somehow, when they're photographing high-heeled pumps. ▽

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HEALTH *style*

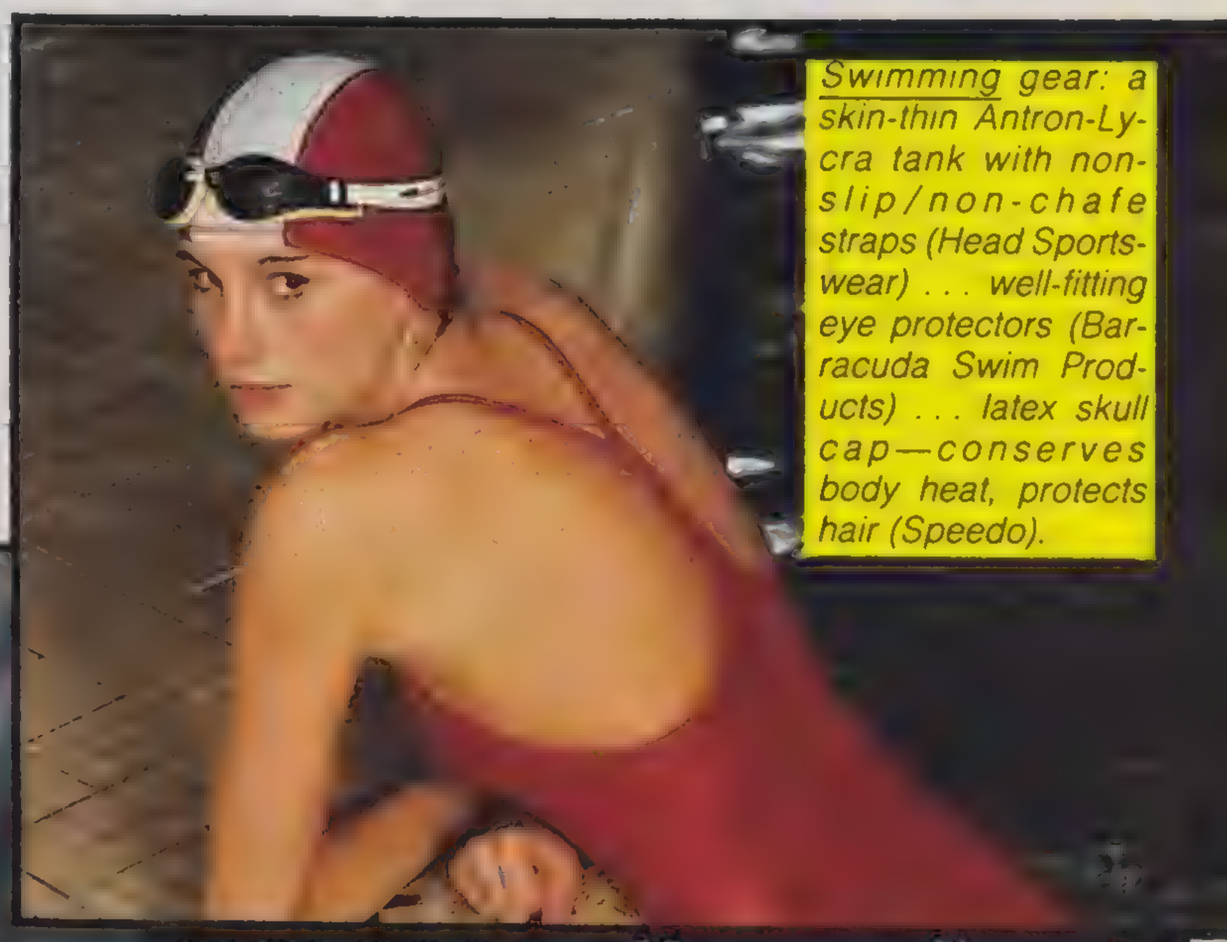
Can food affect mood? . . . safer car travel . . . a better contraceptive . . . causes of hair loss . . . fitness payoffs . . . plus what goes on under the action gear . . .

WHERE THE ACTION IS...

No matter what your exercise or sport, you'll move better, feel more comfortable if the gear you're wearing performs for your activity. And what you put on underneath, closest to your skin, is where the action starts.

BRAS Though women with small breasts can probably wear any soft seamless bra for workouts, a specially designed sports bra is important for most women. A sports bra should minimize breast movement—excessive bouncing can break down fragile breast tissue and cause breasts to sag—with wide straps, good support. The fabric should be sturdy and absorbent—at least 55 percent cotton; the cups seamless to prevent nipple irritation; and the bra should be fitted well at the sides to prevent chafing. The back should fit comfortably without riding up; hooks and snaps should be covered. Specially designed dance bras are cut to look/work best under a leotard.

PANTIES The fabric choice of most exercise experts is cotton because it absorbs perspiration, allows for evaporation. Many running shorts have cotton-lined panties built in; under a leotard, cotton tights and a thin cotton bikini cut high on the leg are good options. But according to Mona M. Shangold, M.D., assistant professor of obstetrics and gynecology at Cornell Medical Center and director of the Sports Gynecology Center at The New York Hospital, warnings about the risk of vaginal infections from wearing nylon underpants are exaggerated. "There is no evidence that underwear other than cotton increases the incidence of vaginal infections." Panties worn during sports should be just snug enough that they don't ride up and chafe; buying one size larger than usual may give you more room to move. Many women athletes prefer panties made of stretchy fabric (nylon or Lycra) because they stay put during active sports.



Swimming gear: a skin-thin Antron-Lycra tank with non-slip/non-chafe straps (Head Sportswear) . . . well-fitting eye protectors (Barracuda Swim Products) . . . latex skull cap—conserves body heat, protects hair (Speedo).

Tennis option for "whites": men's boxers (Brooks Brothers), white cotton T-shirt (Shanghai'd by Bowman Trading) . . . For gym workouts: a cotton all-in-one (Capezio Ballet Makers), layered with shorts (Stevi Brooks), tank (Christian Dior Actifs). Details, last pages.

SHOES Shoes for running are designed with an elevated heel and extra cushioning to absorb the pounding and protect the Achilles tendon. John F. Waller, Jr., M.D., chief of the Foot and Ankle Service at New York's Lenox Hill Hospital, adds these tips: Running shoes tend to run small, so you may need at least a half size larger than your shoe size. Be sure there's a finger's width of room at the toe and that the shoe is wide enough across the ball of the foot. Check the back of the heel to be sure the shoe doesn't "lean" to one side, and run your hand along the stitching inside to check for rough spots that can cause blisters. . . . For tennis, look for a shoe with good cushioning—essential if you play on hard courts. Tennis shoes are built for both forward and lateral movement, with soles that slide a bit on the court to minimize friction on the foot. Rules for fit are the same as for running shoes. . . . Because of all the leaps and bounces in aerobic dancing, shock absorption is crucial to protect knees and other joints. The best solution: running shoes without studs. . . . For calisthenics, working barefoot is fine, but lightweight jazz shoes are a good way to protect your toes from injury, even when the cushioning of more protective shoes isn't needed . . . If you're a biker, go for harder-soled shoes. Professional biking shoes are built to push pedals without slipping and reinforced at the toes for toe clips.

Care: Let all sports shoes dry out after wear; nylon or canvas shoes usually survive the washing machine and dryer.

HATS Because up to 40 percent *(Continued on page 246)*

Photographed by ANDREA ALBERTS at the New York Health & Racquet Club. NYC. Hair: Nick Pavlo; makeup: Jane Pitman of Bumble & Bumble, NYC.

"THE PROFESSIONALS AT JHIRMACK SHOW YOU WHAT TO DO WHEN YOUR HAIR WON'T DO ANYTHING."

What do you do when you can't coax your stubborn hair into behaving? Here are some helpful hints from the haircare experts at Jhirmack.

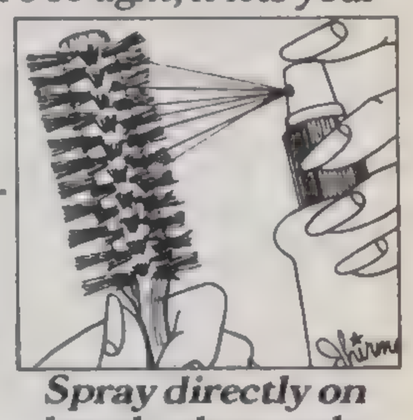
How to wash your hair. It's important to choose the correct shampoo, and Jhirmack offers four: E.F.A. for dry, Geláve for oily and Geláve for normal hair, plus Nutri-Body™ for fine, thin or limp hair. Each one is professionally formulated to help make your hair more resilient and manageable. Shampoo daily, lathering twice. The first will remove excess oils and the second lathering will enhance body and shine and prepare the hair for conditioning.

Lather twice

How to get the most out of a conditioner. Jhirmack's instant conditioners were designed to be used after every shampoo. E.F.A. adds softness and shine to dry hair. Geláve helps make normal or oily hair more full-bodied and bouncier. And Nutri-Body helps make fine, thin hair luxuriously full and manageable. After conditioning, rinse hair thoroughly if it is oily or normal but give it a lighter rinse if hair is damaged or dry. Once a week, give your hair an intensive treatment with one of Jhirmack's four deep conditioners. They were developed in salons to help correct damaged hair or to protect normal hair. MOISTURE-pHLEX® adds moisture and bounce to dry, brittle hair; N.C.A. helps restore shine and resilience to damaged hair; Nutri-Pak® helps repair split ends and adds body to highly damaged hair; and pHINALE™ helps protect healthy hair.

Rinse after conditioning

How to make your hairspray work for you. Stiff, heavily lacquered hair is a thing of the past. Jhirmack Professional Hair Spray gives your hair ample control yet leaves it soft, swingy and natural looking—so you get shakable hair with unshakable hold. You can spray it directly on your hair or spray it on your hairbrush while styling. It's so light, it lets your hair's natural shine come through. With these helpful hints and Jhirmack's salon-tested shampoos, conditioners and hair sprays, your hair is sure to behave. And you'll have shiny, bouncy, healthy looking hair.



Spray directly on brush, then style

Jhirmack products: Also available in fine salons.

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Trade secret
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Ultimate biking turnout: Mary Jane Marcasiano's take on the classic biking leg-hugging shorts, belt pack, with cotton-knit T . . . and, to cut down on glare, sun: a white visored cap. Details, last pages.

(Continued from page 244) of heat loss occurs through the head, hats are an important and often neglected part of basic sports equipment. If you're a swimmer, a classic latex skull cap will keep hair dry and insulate against heat loss—the newest are Day-Glo orange for visibility. Lighter-weight Lycra caps are less constricting, keep hair out of face but not dry and provide less insulation. Serious swimmers should look for goggles fitted flat to the face for good lateral vision; some can take prescription lenses. Though runners may prefer to run without a hat in summer, tennis players should use some kind of head protection that blocks sun but doesn't interfere with cooling—a mesh hat or visor is perfect. Sweatbands keep hair back and perspiration off face, but they can aggravate acne.

HOT-WEATHER DRESSING

When exercising in warm weather, the key is to minimize heat, maximize evaporation. Experts recommend wearing white to reflect the rays of the sun, and keeping as much of the skin surface exposed as possible to increase evaporation of perspiration. (That you protect any exposed skin with high-SPF sunscreen is understood.) Cotton or cotton-blend workout clothes are best; nylon is lightweight but may cause excessive sweating.

Photo: ANDREA ALBERTS. Metro Bicycles, NYC

FOOD BLUES? *style*

Bad moods often seem to come out of nowhere, and pinpointing the source when nothing unusual is going on at work or home can seem an exercise in futility. But sometimes the most obvious can be the most elusive—those mood shifts may simply be nothing more than a reaction to something you've eaten.

Take chocolate, one of the most popular folk remedies for the blues. While it does indeed provide that temporary lift that seems to put the zing back in living, the "cure" may be worse than the ailment. "For people sensitive to sugar and caffeine loads, chocolate can pack a double whammy," says John P. Feighner, M.D., associate clinical professor of psychiatry at the University of California, San Diego, School of Medicine. "Chocolate contains a lot of sugar as well as theobromine, a caffeine-like substance that has a similar impact on the body. Together, these can provide a temporary lift. But within a few hours, the combination of a fall in blood sugar along with the mild stimulant can trigger nervousness and irritability."

Those who go on a chocolate binge, Dr. Feighner warns, are setting in motion a self-defeating cycle in which the rebound effect (coming down from a sugar-theobromine high) creates a craving for more chocolate. That kind of habit can put on pounds and create a yo-yo effect in which moods alternate rapidly from cheerful to irritable.

Depression, irritability, fatigue are common enough . . . but is the cause as simple as something you ate?

The same holds true for sugar in general. One idea that's gained a lot of popularity concerns the relationship between depression and hypoglycemia, a low-blood-sugar condition that produces heart palpitations, sweating, trembling, and anxiety. Though few depressives really suffer from hidden hypoglycemia, the so-called hypoglycemia diet often has a positive effect on mood, even in healthy patients. The diet restricts sugar intake, emphasizing instead as many as six meals a day packed with protein.

"Many patients with mood problems seem to do better on a hypoglycemic diet, even though they don't test out positive on laboratory procedures used to diagnose the condition," says Dr. Feighner. "Such patients are probably extremely sensitive to a sugar load. It's reasonable, therefore, to try a high-protein, low-carbohydrate diet and see if their mood stabilizes."

Another possible explanation for mood swings is related to the body's need for sodium. A small percentage of those using diuretics undergo severe sodium depletion resulting in a chemical imbalance in the body. The condition and its symptoms—confusion, disorientation, and depression—can be corrected by sodium replacement supervised by a physician, says George M. Burnell, M.D., clinical assistant professor of psychiatry at Stanford University Medical Center in Santa Clara, who has authored a paper on the subject.

Mood fluctuations might also be tied to food allergy-addiction syndromes. Clinical ecologists, members of a small maverick medical specialty, contend that a wide variety of medical conditions are triggered by environmental pollutants or foods. Those with so-called addictions don't usually attribute their symptoms to food because whenever they begin to experience depression, headache, or behavioral change, they also have food cravings. But eating those favorite foods only reinforces the addiction, so the theory goes, by causing a temporary reduction in symptoms.

To diagnose these allergies, ecologists advise patients to eliminate, one by one, typical problem foods like wheat, milk, milk products, eggs, chocolate, cola drinks, and beef, and monitor their reactions. Upon improvement, a series of food challenges begins. If any of the suspect foods fails to produce a negative reaction when it is eaten with every meal over a two-day period, it is considered safe and another tried. To prevent new allergy-addictions, ecologists advise patients to eat no one particular food more often than once every five days.

While clinical ecology has come under severe criticism by the rest of the medical community, there is agreement that certain conditions like migraine headaches can be food-related. If your mood shifts don't seem serious or chronic enough to merit medical attention, it might be worthwhile to eliminate some of these foods and see what happens.

—SHEILA SOBELL MORAMARCO

Why do some sunscreen instructions read "apply one hour before sun exposure for maximum results"? According to Robert Dunn, photobiologist of Herbert Laboratories (makers of Eclipse sunscreens), the original PABA solution in alcohol was absorbed unevenly in skin. About one hour after application, a "reservoir" effect occurred on skin enhancing the effect of the sunscreen, preventing "sun streaks." Today, most PABA solutions spread evenly on skin, and all block sun immediately upon exposure. Still, when using alcohol-based sunscreens, it's wise to apply one hour before exposure to ensure even coverage.

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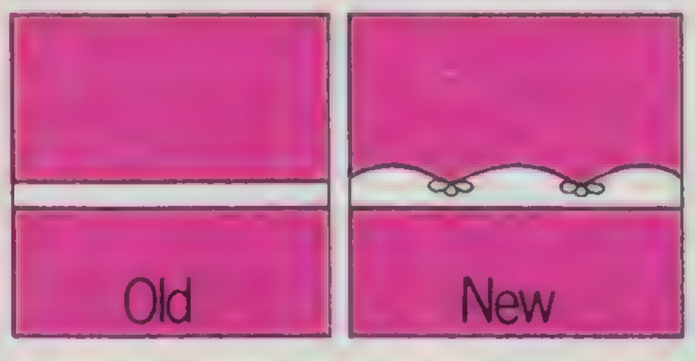

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HEALTH style

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BIRTH CONTROL NEWS

Doctors have long recommended the over-the-counter combination of condoms and spermicidal foam as an "extremely effective" method of birth control. Now Ramses has added the same spermicidal agent, nonoxynol-9, to the lubricant in a condom called Ramses-Extra. With the introduction of this condom, the number of American men now taking responsibility for birth control—one in five—may increase.

The spermicidal action is so effective that within one minute after ejaculation "95 to 97 percent of sperm are killed," says Robert A. Hatcher, M.D., professor of obstetrics and gynecology at Emory University School of Medicine and director of the Emory University/Grady Memorial Hospital Family Planning Program. "This is especially important," says Dr. Hatcher, "because one of the main reasons for contraceptive failure with condoms is that men don't withdraw immediately after ejaculation, and sperm seepage from the top of the condom can occur. With the new condom the sperm have already been killed." The spermicide on the outside of the condom may provide some protection should it break.

One study in England, where this is the top-selling brand, shows an effectiveness rate of less than one pregnancy per year for each one hundred users. (Usual failure rates for condoms range between two to ten per hundred users in a year if used consistently and correctly.) Other advantages: the new condom eliminates the bother of the condom/foam combination, and because it's more compact to store, it's more likely to be used. It's available without prescription. And some women who experience vaginal irritation with foam now won't because less chemical is used.

ENCOURAGING TREND: MORE MEN ARE TAKING RESPONSIBILITY FOR BIRTH CONTROL. ONE GOOD REASON: THE NEW SPERMICIDAL CONDOM . . .

OXYGEN DEBT One advantage of getting into shape: your body uses oxygen more efficiently, which means that you can exercise more strenuously and for longer periods of time without becoming winded or short of breath. However, when your body uses more oxygen during exercise than you can take in, you suffer from oxygen insufficiency—called "oxygen debt"—which is characterized by panting and hyperventilating.

Some exercisers try to push themselves into "debt" to test their strength and power, others do too much too soon and unwittingly find themselves out of breath. Beware of going into oxygen debt, especially if you're not fit, say the pros. For the unfit, exercising to improve aerobic (oxygen-consuming) capacity through aerobic training comes *first*.

To avoid putting yourself into oxygen debt: warm up slowly, do aerobics next, save windsprints or other bursts of high-oxygen activity for the *last* part of any exercise session. And, until you can exercise vigorously for thirty minutes, three times a week—*and* have your doctor's O.K.—you shouldn't attempt to go into oxygen debt at all.

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I switched to Enriched C because:

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✔ Enriched C is pure. No salt, no sugar, and no preservatives.

✔ Freshness is insured by a protective inner seal.

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I switched to Enriched B because:

✔ It has added phosphorus, an important mineral that makes up a major part of bones and teeth.

✔ Without an adequate amount of phosphorus, B vitamins can't help convert food to energy.

✔ Enriched B is pure. No salt, no sugar, and no preservatives.

✔ Freshness is insured by a protective inner seal.

✔ Potency level is guaranteed by One-A-Day® laboratory standards.

I switched to Enriched E because:

✔ Enriched E combines 400 IUs of E with selenium, for more nutritional value than common vitamin E.

✔ Both vitamin E and selenium help prevent oxidative cell damage and are necessary for good health.

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Q A

Hair loss. . . mayonnaise on diets? . . . safer car trips . . . U.S. fitness

Can hair loss be caused by grief? I am convinced that my hair started thinning several months ago after my husband died. Is this possible? What can I do?

Experts note that excessive hair loss can be triggered by a host of causes, stress among them. "While it is normal for all of us to shed and replace up to a hundred hairs a day, emotional extremes, sad *or* happy, can trigger loss that is not replaced," says Diana Bihova, M.D., clinical instructor of dermatology, New York University School of Medicine.

"Crash diets, low in essential nutrients, can also cause hair loss, as can getting too much of some nutrients, particularly Vitamin A. Certain medications can also cause hair loss. Rarer sources: hormonal imbalances or genetically inherited baldness. The shedding that follows childbirth is merely compensation for the slowdown in the hair cycle that takes place during pregnancy."

Hair breakage is often mistaken for loss. "Many women experience *traction alopecia,* breakage at or near the hairline caused by years of pulling hair back tightly into ponytails or chignons. Tugging at hair during styling or blow-drying, using tight rollers, overteasing, overcoloring, or overperming hair can all contribute to breakage," says NYC hair specialist Philip Kingsley. A dermatologist can help to identify the cause of hair loss, prescribe medicated shampoos and scalp lotions.

If breakage is the problem, Ceil Kuzma, associate director, *(Continued on page 252)*

"Even when I'm counting calories..."

Taste is everything™

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hair-care product development, Proctor & Gamble, advises: "Use shampoos and conditioners designed to provide extra body. Avoid excessive brushing or blow-drying, and *don't* have perm or color done. These chemical treatments can increase breakage in already-damaged hair."

Is mayonnaise taboo for a dieter?

Under federal law, real mayonnaise must contain at least 65 percent fat. "As most of this is polyunsaturated, it may help to lower the body's cholesterol levels," notes Reva T. Frankle, Ph.D., director of nutrition, Weight Watchers. "But mayonnaise *is* high in calories—100 per tablespoon compared to nine in the same amount of plain low-fat yogurt, often an alternate. Another option, if you don't want to give up the taste: one of the new low-fat, reduced-calorie mayonnaise substitutes some with under 50 calories per tablespoon."

I am taking a car trip with my family this summer. How can I make it a safer trip? Must we use seat belts?

Car-safety experts suggest that everyone in the car wear a seat belt—buckled around the pelvis, *not* the waist—and that small children (under five or six years old) be secured in child-safety seats certified as "crash-tested." And, "a pregnant woman and her developing child are better off with a seat belt than without," says Patricia F. Waller, Ph.D., of the University of North Carolina Highway Safety Research Center.

Waller's general advice: "Take 'stand and stretch' breaks every one hundred miles, and never drive for more than eight hours a day. When possible, do your driving in daylight. After age thirty, we begin to lose some night-vision ability. And darkness means more alcohol-impaired drivers on the road. If you're driving overseas, check local laws; many European countries mandate seat-belt use."

A continuing controversy in the U.S.: whether car makers should be required to install passive-restraint systems (airbags or automatic seat belts) in all cars. As we went to press, the question was still undecided—and Mercedes-Benz was the only company to offer optional driver-side airbags on some 1984 models. Also safety-minded: Michigan's League General Insurance Co. Their offer of free child-safety seats to policyholders who become new parents led to a 46 percent drop in auto-related child injuries in one state alone.

Has the "fitness surge" really improved Americans' health?

According to the U.S. government report *Health 1980,* increased physical activity seems to have contributed to a decrease in deaths from cardiovascular diseases during the 1970s. The other factors suggested: decreased smoking, decreased dietary intake of fats, improved high-blood-pressure treatment, improved medical-emergency services, and the more widespread use and efficacy of hospital coronary-care units. ▽

EXERCISE: ADDED BENEFIT

(Continued from page 224)

and whirlpools should *never* be heated above 104°F; since heat relaxes muscles beyond their normal pliancy, never exercise *after* a soak.

A sauna (dry heat) or steam bath (wet heat) after exercise is fine; but, although heat of any sort is soothing to aches, its therapeutic effect is limited. The chief advantage: a skin-cleansing effect. Those with circulatory problems or taking certain medications should not use any form of hydrotherapy without a doctor's okay.

Women especially should be aware that a number of *bacteria* can be picked up from whirlpools and hot tubs—Pseudomonas, which cause skin infections, and Trichomonas, which cause vaginal or bladder infections. To prevent the former, Mona M. Shangold, M.D., assistant professor of obstetrics and gynecology, Cornell University Medical College, suggests showering with soap immediately after using a hot tub. If you're pregnant, limit exposure to ten minutes maximum; even safer is to avoid them altogether. "Contrary to popular belief, hot tubs don't relieve menstrual cramps," she adds, "and because there's no real connection between exercise and cramps, swimming would not necessarily relieve them either." Doctors also caution against using wet/dry heat after exercise without first drinking plenty of water. Alcoholic beverages are especially dangerous because you risk falling asleep.

Hydrotherapy For acute muscle spasms, sprains, or overexertion of joints, use ice packs, which decrease swelling. (Heat does the opposite: increasing blood flow, swelling, and the amount of fluid in the area.) After an acute injury has begun to heal, or for chronic injuries, a moderately hot whirlpool—while not a cure—is a therapeutic measure, which helps to increase elasticity of injured muscles.

Isolation tanks Sensory deprivation or isolation tanks are the latest fitness fad. Devised in the '50s for psychological research, enclosed isolation tanks seem to eliminate gravity by allowing a person to float supine in an Epsom-salt solution. This, in addition to solitude and total elimination of external stimuli, produces a state of profound relaxation, which in turn may offer heightened awareness.

Once drawbacks (fear of small, dark places, etc.) are overcome, experts agree, the body becomes highly receptive to learning and to behavior-modification techniques. Although studies are now underway to examine tank use in the treatment of high blood pressure, weight reduction, and smoking cessation, psychologists seem to be ambivalent about their use.

According to Peter Suedfeld, Ph.D., professor and head of the department of psychology at the University of British Columbia, tanks are useful for appropriate purposes and under professional supervision. At health clubs, they are fast becoming forms of recreation. Dr. Suedfeld cautions that while the tank itself is not dangerous, people with psychological or medical problems should be carefully screened . . . and that if not maintained properly, tanks—like hot tubs—could spread infection.

Wetrooms Along with building exercise rooms, the trend now is to expand "spas-at-home" with "wetrooms" or open-plan bathrooms consisting of built-in saunas, steam rooms, whirlpools, extra-deep tubs and baths with spa jets.

A controlled-environment room, such as Kohler's, has the advantage of being multipurpose—it can be operated as a steam/sun room, or shower, simply by a turn of a dial.

A single-lane pool three- to five-feet deep is the newest at-home exercise addition. It cuts down on expense, upkeep, and is great for small spaces, indoors or out. If you can afford it, it's the best way to incorporate swimming—easily and conveniently—into your life. ▽

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SEAWATER: PRIMAL "CURE"

(Continued from page 221)

thalassotherapy centers around the French coastline. By far the best known worldwide are the Institutes at Quiberon on the Brittany coast and in Biarritz, both created by the late Louison Bobet, the Tour de France bicyclist world champion.

At the height of his career Bobet suffered a traumatic car crash, but later attributed what was described as a "miraculous recovery" to the time he spent at the oldest thalassotherapy center in Roscoff, Northern Brittany.

In only five weeks, Bobet reported, he learned how to walk again—after not walking for a year—"reeducating my muscles with physical therapy and gymnastics always carried out in seawater." As he discovered for his own good and later wrote, "because of its chemical and organic richness, so closely linked to our own internal biological makeup, seawater, when raised to body temperature, prompts the body to respond favorably, its density facilitating easy movement, so exercise in seawater more quickly restores suppleness than any exercise 'on land' can do."

As in Quiberon, at the Bobet Institute in Biarritz (attached to the luxury Hotel Miramar), seawater is pumped from far off shore into a strictly controlled land installation, where, checked for pollution, it is heated to body temperature before being circulated for use in individually prescribed underwater massages and gymnastics, oxygen therapy, vari-pressured showers and atomized inhalation treatments (in aerosol rooms where sea spray is directed at you from all sides).

Seaweed, many times richer in certain trace elements than ground plants (and often used agriculturally to correct land deficiencies), is, as Bobet described it, "a seawater concentrate and reservoir of essential elements used in micronized form in special baths, along with sea muds in body masks/packs.

So far, although there is now an exciting proliferation of spa facilities opening up across this country (new one to note: Bowman's at Wheeler Hot Springs, built around natural mineral springs at Ojai, California), only one spa here—situated beside the ocean, of course—offers thalassotherapy: Gurney's International Health and Beauty Spa, Montauk, Long Island, New York. There the Atlantic Ocean—which three thousand miles away serves both the Quiberon and Biarritz seawater centers—continually fills and refills the indoor, Olympic-size pool, the seawater heated to body temperature for aerobic exercise, calisthenics, and treatments "pioneered," tested, and perfected on the French coast. ▽

WOMEN NOW: OPEN DOORS

(Continued from page 195)

As the instigator of the Women's Movement, do you think it's now time for women to stop asking what our country can do for them and focus on what they can do for their country?
Ms. Friedan: Yes and no. We really cannot stop fighting for equality because we don't have it, and we are being pushed back; and I worry a little that the younger generation that is moving into the opportunities that we did fight for and win takes those opportunities and rights too much for granted. It is true that women are 31 percent of the medical classes and 35 percent of the law-school classes and that we have laws on the books that prohibit discrimination; but the machinery for enforcing those laws has been dismantled, and we are in a depression, and there are and will be moves to push women out and back.

We didn't get the ERA passed, and we must. I think we will get it passed by the end of the decade because women's new political independence is going to be one of the things that will elect the next U.S. president. Women's new political power was crucial to the election of Mario Cuomo as governor of New York and to the defeat and near defeat of favorites insensitive to women's concerns in Texas, Missouri, and elsewhere in 1982. But it was not only women's outrage over the defeat of ERA, but our greater outrage over the destruction of human services essential to life in Reagan's budget, his callousness to the human suffering of unemployment, and above all the threat to future life in his nuclear-missile buildup that's causing this great gender gap.

However, I think that it is not time for women to stop fighting for their own rights. That kind of either/or, zero/sum, win/lose, formulation is the male mode. In a sense, women all along have been geared more to service; what is new for women is to think about themselves at all and to fight for their own rights.

Women, as Cora said, have been much more sensitive to the issues of peace and the concrete threat of the destruction of life altogether that is involved in the nuclear buildup—the fear that we may none of us be grandparents.

We fought for the right to abortion but the right to continue to bear children and that those children should be able to live is even more important to women. Not necessarily because women have uteruses and breasts and not necessarily because of DNA and RNA, but women have been allowed to be sensitive to life or forced to be sensitive to life and they have not developed macho attitudes.

Now I think that this very interesting thing, the gender gap, is not primarily fueled by a concern for women's rights. The concern for women's rights is there; that is shared now almost equally by men and women, although it's more of a gut issue for women. But the fight for our rights gave us the political independence and strength to vote our basic values as women. The gender gap, for the first time, gives political clout to women's concern for the larger issues of life: that the basic security of the nation be not in terms of the lethal weapons but in terms of the economy, the services essential to life. Concern with the danger to the security of all of us in the buildup of nuclear weapons: that is what is making women more than men show a political outrage.

Is women's basic concern with the quality of life and nurturing? Does their responsibility include not only children but the whole world?

Ms. Friedan: The nurturing of life has been very basic in women's identity and I don't think we want to deny that. We don't want women to be defined solely in terms of service to the race; but this is a basic part of our identity, this quality to nurture. It is very important for the future of these values, which have been somehow dismissed as *women's* values, that women now have some new independence to really speak up and fight for these values and some clout to get elected and to defeat people who are against these values; but it's very important that men from now on will also become involved with these values. I think that something is happening in the younger generation of men; as they share the childrearing, they are going to be sensitive to life in a new way, and they can't treat it as abstractly as they used to.

Has the present economic situation and the need for two-income households produced a situation in which men and women have very similar problems?

Ms. Weiss: There is an increase in the population of working women married to unemployed men; that's a new kind of statistic that we haven't seen before. Actually the statistics on women who are heads of households and single parents who are women have also gone up. The socioeconomics of the country has changed radically in the last ten years.
Ms. Friedan: One of the challenges is how you maintain some kind of harmony between men and women and minorities when you have to deal with diminishing resources and an expanding pool of people who desperately need those resources. What we've seen historically in times like this has been serious social disorder and conflict; and that's possible unless we figure out some way to share these resources. I don't envision the economy—contrary to some predictions—expanding in any kind of definitive way in the foreseeable future.

The reality is that women must, if they can get them, have jobs; and, by projection, in 1990 only one out of four mothers will be able to choose to stay home full time even when children are little—so the real question is how can we have quality of life good for families, good for children, while taking into account that families are going to need two incomes, two wage earners; or, if there's only one, you know that is more likely to be a woman.

So what new supports from society and in the workplace and the community and from churches and so on are needed to help sustain the family? The quality of life can't be just up to the women now; it must be up to the woman and the man and the society in a new way. And that is not so bad because there were certain things wrong with the kind of polarized sex roles that specialized women to the service of life and left men free to make war. Now we must all deal with the quality of life and the service to life.
Ms. Collins: This is one of the real effects of women's going to work: now men are going to have to take care of children.
Ms. Weiss: Because the day-care centers aren't going to be there; and this is a point we have to make, they can't be there, they will never be there as long as we put this enormous economic effort into the military. You cannot have education and our present military establishment. You cannot have day care and that military. You cannot have the support services that women need to be the CEOs, to be on top, to be whatever they want to be even on bottom; it just doesn't work when you are talking about $1 billion a day for the military two years from now. The nation cannot possibly support that, especially when your taxes are being cut too.
Ms. Friedan: Though I have given twenty years of my life to the battle for women's rights, if you asked me what is the most important issue facing women in this country today, I would say the danger of nuclear war and that the most important responsibility is to stop it; and the second thing is the danger to all of our quality of life and our economy by what is happening now where we have tax cuts for the rich and the destruction of these services essential for everybody else to finance this lethal nuclear-arms buildup.
Dr. Tyrer: I believe that women must get into politics and they must have an equal voice with men in the legislatures of our country because by our democratic system that is where the power is and that is where the decisions are made; the people of the country delegate that decision-making to those people. We have to have more women at the level where those decisions are being made mostly by, as we discussed earlier, white males who are over the age of forty. By moving women and minorities forward into the political arena where they will be the decision-makers, where they will cast a vote, we can change this all around; and clearly we saw that happen in the last election. Candidates who were pro-choice, those who were more for the social issues were brought back in; and some of those who were far to the right and who were for the arms race did not get reelected.

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And that was, I believe, largely related to again a strong women's vote, women's voting as a block not for women candidates per se but for those candidates who stood for the issues that they're concerned about. I think that is the way we must go because we need to bring balance between the nurturing capabilities of women and men.

Ms. Collins: I'm not going to disagree with that, but I think it has to be more than just government: I'd say power in general. That means money, it means not being afraid to have money and make money, be a success in whatever field you want, so you can have influence in all areas. If we're talking about day-care centers, it's going to be women in the upper levels of management who will say, "Okay, forget this, we will have day-care centers." And it may take a while for women to gain enough power in government, the important thing is to get enough women in all areas.

Ms. Hunter-Gault: I think it's very important for women to be informed on the issues. I know that I'm constantly involved in my own self-reassessment. I had to make a journalism presentation the other night and I wrestled for a month with whether or not I was going to make a statement about the need for more women and the need for more minorities or if I was going to make a statement about the quality of journalism in America.

I finally decided that I had said a lot over the years about the importance of women and the importance of minorities in the media and that I thought it was time that women began to speak about the quality of journalism in America; and so I chose to speak on that topic and hoped that the people would appreciate the fact that I was speaking from my background as a woman, as a black woman, as a mother, as a wife, all these things went into what I hope was my assessment of where the media needs to be going at this point.

I think women have to have confidence that if they make a mistake that's human, and nobody's going to say because she's a woman she made the mistake. We have to be comfortable with making mistakes and with having a few successes. I think that's real important.

Ms. Moore: Women today have a wonderful opportunity to do things both for themselves and for their communities in what we could call the "second stage" of their lives. When the children are grown and household responsibilities are reduced, not only can women pursue their careers with more intensity, they can give more time voluntarily too. But I think women in their middle years need psychological support, and it could come from magazines like Vogue. Instead of doing, as some other magazines do, a once-a-year "fabulous forty" issue, with a subheadline about how to look younger every year, why not show more women in their forties and fifties in fashion pictures, make us see ourselves in some new roles?

Ms. Weiss: Women first have to realize that we're terribly important people; and we have to eliminate the whole disease of low self-esteem, from which, I'm afraid, many women suffer. Women count, women care, women are important; women have to get together, women have to talk to each other, women have to study together, women have to try together. We shouldn't compete, we should cooperate.

We really have to feminize the society because if we have an appreciation of what that means it's really all the goodness and the caring and the nurturing and the life-giving and the life-keeping, which is critical because life's too good to give up. ▽

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AD-MEIER-ING

(Continued from page 203)

large windows, each of which seems to have been put through the thick wall like an opening cut into rock. It could all be the consummate modernist apartment, and indeed, if that were all there was to it, it would have been dated from the time it was finished. But Richard Meier has filled this cool, white shell with an array of objects from Art Nouveau candelabra to Frank Stella paintings to large, arching rubber trees. The mix reveals a strong eclectic design sense, and the objects bring not only warmth but an air of distinction between the sections of the space—making them, in a sense, like old-fashioned rooms without the walls. Meier here has accepted the modernist credo of open, flowing space, but has managed to merge it with the feeling of discrete, separate areas, a difficult balance indeed. There is a sense everywhere of soft, lyric forms set within a pristine and geometrically rigorous background; the indulgence of many of the objects and the discipline of the overall design play off against each other in gentle counterpoint.

One aspect of modernist tradition Meier has never accepted is the premise that a work of design—or at least that his own apartment—is a complete, finished whole. Richard and Kate Meier have added numerous things to this apartment over the years and they have subtracted few; this by itself would change the mood by now, for the space is more filled than it has ever been. And the coming of children necessitated some changes a few years ago—but surprisingly few, for the bright colors of the paintings and the curving lines of the furniture turn out to make this far less of an exclusively adult environment than it would appear to be. But the specific objects that have been added are what is really significant, for what has come to these rooms recently is a set of the furniture pieces Richard Meier has just completed for Knoll. They are among the most important works of furniture design any architect has created in years, and they transform this apartment into something even more pleasing than it has been in the past.

For years, the center of the main living space, the first part of the apartment one sees after moving beyond the foyer, was a void. Frank Stella's "Union IV," a powerful painting in pink, red, and grey, hung opposite the entrance; and it was surely strong enough to hold not merely the two dimensions of the wall but the three dimensions of the space itself. But now the Meiers have placed one of Richard Meier's overwhelmingly comfortable chaises before the Stella, and its effect on the entire apartment is considerable. The presence of this black leather and black-lacquered wood piece has turned this intermediary, left-over space into a destination in itself. The lines of the chaise, as lyrical and sensuous as anything Meier has ever designed, play off perfectly against the precise lines of the Stella; the relationship between the two objects is a metaphor for the design sense that informs the entire apartment.

The chaise owes a debt to Charles Rennie Mackintosh, the great Scottish Art Nouveau architect, as well as to Le Corbusier, Richard Meier's more frequent mentor. But it is very much Meier's own piece; its mix of a crisp wooden grid as a frame and a voluptuous leather cushion has no precise precedent. Neither does the chaise's non-directional sense—the curve of its seat is such that there is no front or back, and the head can rest at either end, making the piece all the more right as a freestanding sculptural presence. Perhaps more important still, the modern movement's worship of thin, nearly transparent objects is gone here—the chaise is strong, heavy, and quite assertive. It wants us to see that it is there, to control a space as surely as a piece of Victorian furniture does. But it is tight and disciplined; it is Meier's gift here to suggest utter luxury without ever going so far as decadence.

The chaise is the triumphant centerpiece of Richard Meier's new collection—not to mention the literal centerpiece of his apartment—but it is but one of the furniture designs that he has recently produced. He has added others to his apartment as well: A low coffee table, a high stool and a low stool, usable as end tables as well as for seating, and a wooden armchair have all been added; and they seem as much at home as the chaise. Indeed, one of the armchairs in black now sits in the foyer, embraced by the curve of the staircase to the apartment's upper level, in a kind of rounded niche that has been empty for ten years. The chair fills this space amply, at once a freestanding object and a practical piece of furniture.

Whether there should be any surprise expressed at the rightness of the Meier furniture for the Meier apartment is a logical question, of course; but Richard and Kate Meier's residence has for so long been a showcase of classic modernist furniture that the intrusion of these new pieces was not, in fact, a certain success—to work here they would have to hold their own against classic pieces by Le Corbusier, Marcel Breuer, and Mies van der Rohe. That they do is a further tribute to their intrinsic value. (In fact, Mies van der Rohe has now disappeared—his rattan dining chairs have been supplanted by Meier's own lacquered curved-back armchairs, which are a bit harder on the physique but relate far more comfortably to the white dining table itself.)

Suggesting utter luxury without going so far as decadence

The esthetic of this furniture, and of the apartment, is very much that of Meier's major buildings at this moment. His work has become more concerned with curves, with the playing off of soft lines against hard ones, with the using of hard edges to enclose and shelter soft interiors. His High Museum of Art, which will open in Atlanta this coming October, is a good example: a complex, multi-storied interior space, roughly a quarter-circle in plan, is the organizing element of the architecture, its generous curve anchoring the smaller, more rectangular elements of the rest of the composition. Galleries come off this central space at various levels, making the building work like an inverted Guggenheim Museum—the art is displayed off the curved central atrium rather than within it.

The building will clearly be Atlanta's preeminent work of contemporary architecture. But the models and drawings suggest that the High Museum will have national significance that goes beyond its importance for its own city. Like Meier's Atheneum in the restored town of New Harmony, Indiana, completed in 1979, the High Museum brings to large, civic scale Meier's exquisite picturesque sensibility—it is at once delicate and strong, vibrant and clear. The building uses architectural elements that are essentially modernist—sleek, white metal panel walls, glass, pipe rails—but Meier has composed them in a way that is almost ornate. One feels here almost a sense of the Baroque in the intricacy of the composition, yet it is also clean, fresh, and full of the promise and conviction of early modernism.

Meier's strong affection for art—he is a maker of collages as well as a collector of modern painting—seems to be playing a greater and greater role in shaping his designs. He is among the few architects active today who seem able to design spaces for the display of art that are strong architectural presences in themselves, yet do not overwhelm or fight with the art they contain. In this sense, then, despite the High Museum's loose relationship to the Guggenheim, Meier's work could not be more different from Frank Lloyd Wright's—for all its power, the Meier building seems, from what we can see at this point, to try to defer to the art within it. In the way that Meier's own apartment is a design of strong character, yet one that seeks to honor the paintings by Frank Stella that fill it, so, too, do the architect's museums endeavor to strike a balance between architecture and art.

It is no accident, then, that Richard Meier is becoming one of the preeminent architects of museums. In addition to the High Museum, he has designed a major museum for Frankfurt, West Germany, that is also now under construction, and an addition to the Des Moines Art Center in Iowa. The Des Moines museum is a particularly subtle design problem, for it involves adding new architectural elements to a complex that is already composed of two distinct stylistic sections. Meier's response was to make a particularly Meieresque building that relates to its two predecessor structures not in any stylistic way, as practitioners of the current vogue for historical revivalism might have done, but through careful siting and respect for views and delicate juxtaposition—making the entire complex, in a sense, a Meier collage of distinct elements.

While the Des Moines museum is far from Meier's largest project, it came about in a way that, for the architect, was particularly gratifying. At Des Moines, Richard Meier becomes part of a distinguished legacy—for that museum's original building was designed by Eliel Saarinen, architect of Cranbrook Academy and father of Eero Saarinen, and its first addition was an early work of I.M. Pei. The trustees of the museum—conscious that their institution was already known as much for its building as for anything within it—wanted to continue their collection of architects. They sought an architect who, in one board member's words, "would end up being as important to the history of architecture as Saarinen or Pei"—and they believed firmly that they found that architect in Richard Meier. ▽

Paul Goldberger *is architecture critic for The New York Times. A collection of his Times pieces will be published by Times Books this fall. His latest book is "The Skyscraper."*

FASCINATING FASCISM

(Continued from page 208)

won the war. Hitler meant what he said, too, and intended to deliver on his promise to the German people.

We don't *want* to understand the process by which a sophisticated country of hard-working, well-educated people with a major-league culture reverts to barbarism in ten years. It's there, of course, in the history books; and the facts can be studied. But it's easier to turn it all into an accident of fate.

Easier, but more dangerous. And more dangerous still because we have chosen to glamorize Nazism, instead of understanding it. We teach nothing about it in schools—after all, we hardly even bother to teach our own history anymore, let alone that of the Germans. The fact is, however, that Nazism has a certain eerie fascination because we ignore its roots. Behind much of the hysteria, the cruelty, the mindless worship of violence that has characterized our culture since the 1960s lies the influence of Nazism. For the Nazis liberated just those evil impulses that have always fascinated people, dressed them up in all the trappings of public sadism and show business, and released the instincts that mankind has always, however fitfully, seen right to suppress. We will not find it easy to cork them back into the bottle again. We have not even tried.

Our age is post-Nazi in its culture. Behind the fascination we have with psychopaths, the taste for cruelty and violence, the worship of noisy rage, there lies a moral void, the awful feeling that evil is in the end more glamorous and fascinating than good. In art, in fashion, in the popular culture, we celebrate cruelty. In the 'sixties, when the Rolling Stones put on the Altamont concert, guarded by Hell's Angels in Nazi paraphernalia, those of us who had survived the war had a sense of déjà vu: it was a mass rally, the old, familiar appeal to mindless violence, with all the trappings that Speer invented for Hitler and that Leni Riefenstahl captured on film in *Triumph of the Will.*

Now we celebrate punk-rock groups, with their swaggering appeal to violence, sullen, hostile, and deliberately savage in appearance. Some of the New York intelligentsia met to celebrate Jack Abbott, a murderer, on his release from prison, only to back off when he very predictably thanked them by committing another murder; while, in almost every Western society, terrorists find their support among just those well-dressed, affluent people who would be, in the right circumstances, their first victims. Who would have believed, a decade ago, that Evita Perón would become the heroine of a Broadway musical?

We have become enamored of evil, much as the people in the 'twenties were enamored of pleasure. If there is one thing the Nazis managed to prove it was the weakness and fragility of the civilized instincts in each of us; and living with that knowledge, we walk on a knife edge between a desire for order and a taste for anarchy, afraid that our laws, our morality, our better instincts can no longer save us. Civilization has failed us. We are adrift, eager for every novelty, fascinated by the whiff of Armageddon, which, alas, seems all too near.

This is, in truth, the final legacy of the Nazis and the reason they fascinate us: we have inherited from them a culture that puts excitement before stability. That is why, in so many ways, we find them beginning to appear, in one form or another, often sinister but seldom well understood, in every part of our popular culture. They are a warning signal of a society that is losing its confidence in the future; just as inflation, violence, and defeat set the Germans adrift in the 1920s. ▽

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WATER:VITAL NUTRIENT

(Continued from page 223)

adverse consequences of dehydration.

"So-called thirst-quenchers are high in salt and sweeteners. They quench thirst because they're concentrated and slow to leave the stomach, discouraging you from drinking the water you need. Fruit juices do the same thing." And a gin and tonic or cold beer, it seems, is even worse. Says Dr. Smith, "Alcohol is in itself dehydrating. It turns off the antidiuretic hormone from the pituitary gland that helps the body regulate and retain the water it needs. Caffeine and high-protein diets also cause excessive water loss."

Which brings us back to water: *It* is the ideal beverage. And forty-two degrees Fahrenheit, most refrigerators' setting, is the ideal temperature if you're physically active: more palatable than tepid, cold water also leaves the stomach—and is available to the body—more rapidly.

"The U.S. has very good tap water in general," says Ervin Bellack, Ph.D., a chemist with the Environmental Protection Agency. "Bottled water, particularly the imported ones, is not subject to the same monitoring requirements; but if you find one you're happy with, stick with it."

Usually purified by chlorine, with fluoride occurring naturally or added to protect the teeth of some 123 million of us, tap water may contain slight amounts of beneficial ingredients like calcium and iron, as well as various trace minerals, that give it flavor. ("Pure" distilled water tastes distinctly flat to most palates.) Sodium is probably the ingredient that makes water taste "best," but too much not only is unpleasant tasting but can be a health hazard to sufferers of hypertension.

The hard versus soft question has to be answered "Both." While soft water makes us and our clothes easier to clean, and prevents scale from damaging pipes and hot water heaters, the hard water that issues from the majority of U.S. household taps appears to be more beneficial to our health; soft-water areas have been found to have a higher incidence of cardiovascular disease. The link is still controversial among experts, but often the process used to soften water adds sodium to it, creating problems for those on salt-restricted diets, including many hypertensives. Since most of us don't drink warm water and do use it for washing, the solution is to soften just the water that goes into the hot water heater.

As for acidic versus alkaline water, alkaline appears to be the clear health favorite. Acidic, or low pH, water may acquire unwanted, even toxic metals from pipes (until it adjusted the pH in 1977, Boston was serving lead along with its tap water) and is often treated by the community waterworks to reduce acidity. ▽

"1934"

(Continued from page 206)

lifted up, up, and then, the moment she came down again, she said: "I am certainly sure I love my country. So, as my country wants me to want this proof, I am asking it of you: that's all."

I insisted: "Does a person have to love his country always and under any circumstances?"

"I would say yes."

I was silent a moment, as I went on rowing. Then I resumed: "But I'm not German; my country, at least for the present, doesn't ask certain things."

"Yes, I know you're not German."

"And besides, after all, why should I supply this proof?"

"I told you: to reassure me."

"But what for? I love Beate, not you; and Beate isn't asking any proof of me. Between you and me there is nothing, there can be nothing: why the proof, then?"

I spoke without looking at her, my eyes staring at the bottom of the boat. After a brief silence, I heard her voice say, almost humbly: "You're right; let's go back to shore," and then I raised my eyes.

I was struck by the changed expression of her face. She was huddled down as before, on the seat at the prow; she stared at me with eyes that seemed annihilated by a sudden anguish. The same desperate and helpless anguish that, from my table, I had read every evening, for so many days, in Beate's eyes. Now, she was no longer Trude; it was Beate, really her, despite that absurd request for the proof that Beate would never have asked and that, precisely, because Beate would never have asked it, upset me like a sudden declaration of love. Well, I said to myself, it was Trude who was asking to see my member; but it was Beate who would see it. This may seem a subtle distinction, but, obviously, it wasn't so for my desire, always present, always in ambush. I asked softly, in a subdued voice: "Then you really want it?"

I saw her nod her head: it was again Beate, not Trude, who was making that movement of assent; and in fact now I felt the request no longer as an absurd bureaucratic demand, but as flattery, a mysterious erotic curiosity. I raised both hands to my waist, stretched the elastic band, and slowly pulled the trunks down my legs. I said in a low voice, my head bowed, looking at my abdomen: "Here's the document you were asking me for. As you see, my papers are in order. But you should have spared me this proof." And I started to put everything back inside the trunks. Then I heard Trude's voice, pleading: "No, please. Stay like that. Just another minute."

"Why?"

"It's so beautiful: the sea, the wind, the sun, the cliffs, and you, in the midst of all this, desiring me."

> ***It upsets me like a sudden declaration of love***

"I desire Beate, not you."

"I know, but it's beautiful all the same."

I said, with sudden anger: "It's not beautiful; it's despicable."

"Why is it despicable?"

I reflected a moment and, then, calmly, I explained: "Because it's despicable to lie to oneself in order to please someone else." I was about to add, once again: "Beate wouldn't have made me do it," but I bit my lip: Beate, when she had urged me with her eyes to reply to Müller's Fascist salute, in reality had asked me to do something equally despicable, if not more so.

There was a moment of silence. I was still looking at my groin and not seeing her. Then I heard her voice again: "In that case, imagine that I'm Beate and I asked yuu for the proof because I want to make love with you."

"Beate doesn't want to make love with me."

"Who knows? Shall we try?"

How sweet her voice was; with the complaisant and provocative sweetness of a desire fed on another's desire. I felt all of a sudden a great anger toward myself; or rather, toward the part of my body that was opposing its own indiscriminate excitement to the truth of love. I cried: "You're not Beate. You can't understand what Beate is for me, you've never known despair, you've never wished to die, you've never felt horror at life. You're only a commonplace northern girl who's descended on Capri with the desire for a cheap summer affair."

She started laughing, not the least insulted. Pointing to my now-erect member, she said: "That thing down there doesn't share your opinion, however," and then, seeing that I was about to pull my trunks up again: "No, don't cover it, I like to look at it so much. Now, listen to my suggestion. You love Beate. All right; I don't want you to be unfaithful to her. But I've got a great yearning to make love, maybe because of this sun and this sea. So we'll do this: you won't cover yourself, just stretch out your foot. You don't have to do anything. Just your foot."

"What are you going to do?"

"You'll see."

She looked at me with a grave and imperious manner; as if for her it had been a reasonable and justified request. Mechanically I raised my right leg, stretched my foot out toward her. Trude took the foot in both her hands and, holding it by the ankle and by the tip, she began moving it slowly up and down between her legs. Under the sole I felt her soft, yet resilient, elastic sex spreading, moving here and there like the fleshy, elusive folds of a sea animal clinging to a rock, in a current that, though without tearing it away, gently and unceasingly buffeted it. I raised my eyes and looked at her. Her head was tilted toward one shoulder, and her eyes were half closed; every now and then her sharp, pink tongue darted from her lips, as if driven by a mysterious and, somehow, mocking mechanism. This movement of my foot, guided by her hands up and down against her sex, lasted a long time. Then Trude heaved a deep sigh and, in a spasmodic relaxation of her whole body, she slipped from the seat onto the bottom of the boat. This didn't mean she let go of my foot, which now she clasped to her bosom like a precious treasure. All of a sudden I became aware of the silence and then I heard, very near, the backwash of the waves against the rocks: during our lovemaking the boat had been allowed to drift and now was only a short distance from a little promontory. I hastily grabbed the oars and, leaving my foot still in Trude's hands, with a few strokes I pulled the boat away from the rocks. Then I again shipped the oars and looked at Trude. As our eyes met, she said immediately: "Again."

And so I had to let her pull herself up on the seat once more and replace my foot in her lap, as it had been a little earlier. Everything was repeated: the closed eyes, the darting tongue, the sigh, the slide to the bottom of the boat. In the end, after remaining motionless for a little while, as if savoring her pleasure, Trude got up and resumed her seat at the prow. I pulled up my trunks, and grabbed the oars again. She asked me, satisfied and ironic: "Well then, who was I for you, as you were stroking me? Trude or Beate?"

"Beate didn't want to be stroked like that."

"Are you so sure? Beautiful souls of the Beate type have terrific appetites."

From the bag she took a white rubber cap, pulled it on her head, stuffing the rebellious locks of hair under it; then she said: "I'm going to have a swim." Quickly she climbed onto the prow and dived into the sea.

I stayed in the boat, my hands on the oars, watching her swim nearby. The waves, rather rough and in great disorder, seemed not to touch her, the movements of her arms were so confident and agile as she slipped between one wave and the next like a long, glistening black fish with a white head. She circled the boat, then pulled herself up with one yank of her arms, as far as her chest, gave her body a second thrust, and landed in the boat. And now, there she was, the glistening suit glued to her body, sitting again at the prow. Pulling off the cap and shaking her head to expel the water from her ears, she said: "Now let's go eat. I'm dying of hunger. I want to eat and eat and eat, all the good things of the Italian cuisine. I don't want to talk any more about Beate and her complications until I've eaten my fill." ▽

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ENIGMAS OF GOYA

(Continued from page 211)

de Goya y Lucientes because he finally succeeded in being accepted as a member of the Spanish Royal Academy in 1780. The Spanish Academy differed from other academies in that its members were automatically entitled to use "Don," which is equivalent to "Sir," upon election. Outside of bullfighting, art was the quickest way to climb the social ladder.

Eventually, Goya became both the first painter to the King and director of the Royal Academy of San Fernando. His letters reveal he consciously plotted this rise to the top of the social pyramid of the time and that he wanted to be part of the court, not to overthrow it. Among the most celebrated paintings in the array of stunning works loaned to the Prado are the portraits of his principal patrons, the touching portraits of the young Countess of Chinchón; Queen Maria Luisa; the Queen's lover, the infamous Manual Godoy; Martin Goicoechea and his wife Juana. The portrait of the powerful Prime Minister, the Count of Floridablanca, in the exhibition is Goya's first and one of his greatest court portraits. Painted in 1783, as the aspiring Goya anxiously climbed to the pinnacles of Spanish society, the large standing portrait of Floridablanca, according to Fred Licht, author of the brilliant *Goya: The Origins of The Modern Temper in Art,* is "an advertisement" for Goya's skill as a society painter, intended to document Floridablanca's satisfaction with Goya's commission.

Proudly showing his commissioned portrait to the Prime Minister, Goya includes himself in the painting, perhaps not quite as a social equal but nevertheless as part of the picture. There is a disquieting air of sycophancy in Goya's posture and placement that is similar to that of the donor who worships the saint depicted in earlier religious scenes, as if Goya were beseeching as well as recording the Count's approval. In any event, Floridablanca was duly impressed, and numerous commissions for court portraits ensued that made Goya both relatively rich (he bought bank shares and land with the substantial sums he was making) and famous.

When Goya married Josefa Bayeu in 1773, he made sure the marriage would help his social connections. Josefa's brother was a painter well connected at court and certainly helped his brother-in-law obtain important commissions. From 1775, Goya painted cartoons for the royal tapestry factory for works intended to decorate the royal residences.

The paintings were as large as the tapestries to be copied from them, but often there were smaller oil sketches for the paintings. Among the gems of the current Prado show are the sketches for the tapestry of "Two Canteen Girls." Painted in 1791, this tapestry cartoon was among the last Goya did; it exhibits a sobriety and monumentality absent in the earlier, more colorful scenes of aristocratic diversions. The dignity of the girls at their job of serving water from the common canteen is more closely related to Goya's later paintings of blacksmiths, and other workers, painted after he had withdrawn from court life.

Outside of bullfighting, art was the quickest way to climb the social ladder in eighteenth-century Spain

Many mysteries still surround Goya's life. We are still not sure why he fell mortally ill and became deaf and how that affected his mind and art. Nor do we know why he appears to have broken with the tempestuous Duchess of Alba, whose great portrait in the collection of the current Duchess is in the exhibition. Scholars are still arguing over the significance of Goya's satiric prints, the meaning of the mysterious horrifying Black Paintings he painted on the walls of the farmhouse he moved to after he became deaf, now transferred to canvas and hanging in the Prado. Goya's relationship to religion is still an open question; it is interesting to note that nine of the paintings in the loan show are religious scenes, including a portrait of a priest and one of St. Augustine.

Any opportunity to see paintings by Goya seldom on view is an occasion not to be missed. The wide range of the works in the current show—beginning with Goya's self-portrait as a young man and including genre scenes, tapestry cartoons, society portraits, religious pictures, illustrations of Cervantes, historical paintings, proletarian subjects, and mysterious paintings like the "Shipwreck" and the "Allegory of the City of Madrid"—relates to Goya's obsessional, psychologically charged personal expressions.

The context of a reaffirmation of the involvement of the Spanish monarchy with its greatest artists is a continuing proof that Spain is, as always, *sui generis,* both artistically and politically. It is also a sign that Spain's new socialist government understands what many governments do not: that democracy in art means making available the greatest art to the greatest number, respect rather than a contempt for the highest level of achievement a culture can produce. The inspiration of excellence is certainly a greater stimulus to the production of great art than the false notion that everyone is an artist, or that art is easy to do or to understand. Goya's magnificent, moving art was neither, yet it continues to speak to us universally. ▽

FASHION INFORMATION

Page 64: Cotton shirt and vest, available late June at OMO Norma Kamali, NYC. Chains, at Bonwit Teller; Robinson's, Southern California.
Page 70: *Inset:* Antron/Lycra maillot $64. Barney's, Dept. 87; Lina Lee, Beverly Hills. Hat, Patricia Underwood. Altman's. . . .*Photos below:* Cotton/Lycra unitard, $46. The Beauty Saloon, NYC; No Sweat Bodywear, Beverly Hills and Santa Monica CA. Shoes, Capezio Ballet Makers.
Page 101: Swimsuit, OMO Norma Kamali. Goggles, Peepers. Bloomingdale's.
Page 102: Necklace, Dennis Higgins. Artwear, NYC.
Pages 154-155: Earrings, Chanel.
Page 156: Dress, Saks Fifth Avenue, Dept. 525; John Baldwin, Dept. 69; Neiman-Marcus, Dept. 59; I. Magnin, Dept. 207. Sweater, Saks Fifth Avenue, Dept. 525. Earrings, Ugo Correani. John Baldwin; Hattie, Birmingham MI. Belt, Saks Fifth Avenue, NYC; Barton Sligh's, Jacksonville FL.
Page 157: Skirt, Neiman-Marcus, Dept. 73. All accessories, Fendi, available September. Hat available at Bergdorf Goodman. Scarf, Bergdorf Goodman; Ultimo, Chicago; Neiman-Marcus; Fendi, Beverly Hills. Belt, Bergdorf Goodman.
Page 158: Chanel Boutique. Bloomingdale's, Dept. 353. All accessories, Chanel. Stockings, available at Fogal of Switzerland, NYC. Shoes, Chanel. Delman at Bergdorf Goodman.
Page 159: Sunglasses, gloves, Jean Paul Gaultier. Choker and matching belt, Patrick Retif. Leather belt, with outfit. Shoes, Charles Kammer for Jean Paul Gaultier.
Page 160: All accessories, Yohji Yamamoto. Available at Charivari, NYC; Knit Wit, Philadelphia; Alan Bilzerian, Boston and Worcester MA; Ultimo, Chicago; Maxfield, Los Angeles.
Page 161: Comme des Garçons at Henri Bendel, Dept. 53; Macy's, San Francisco, Dept. 170. All accessories, Comme des Garçons.
Page 162: *Photo above:* Dress at Saks Fifth Avenue, Dept. 156; Neiman-Marcus, Dept. 50. Shoes, Christian Dior. Charles Jourdan Trump Tower, NYC. *Photo below:* Rayon knit dress. Stockings, Dim. Bloomingdale's. Shoes, Maud Frizon, NYC and Bal Harbour. Gloves, Azzedine Alaïa.
Page 163: Bodysuit at Bloomingdale's, Dept. 367. "Smurf" hat, gloves, shoes, Vivienne Westwood. Hat at Bloomingdale's. Visor, Ted Muehling.
Page 164: The clothes on pages 164-171 were photographed on the runways in Paris and Milan and are a preview of the season's news. The following stores feature the collections of the designers photographed and will have similar, if not the identical, looks available later in the season. Yves Saint Laurent Collection at Saint Laurent Rive Gauche Boutiques, NYC; Washington DC; San Francisco.
Page 165: Valentino Collection at Martha; Nan Duskin; I. Magnin, Dept. 32. Chloé at Elizabeth Arden Salons; Marshall Field's, Dept. 028; Bullocks Wilshire, Dept. 337.
Page 166: Yves Saint Laurent Collection available at Saint Laurent Rive Gauche Boutiques, NYC; Washington DC; San Francisco. Chloé Collection at Saks Fifth Avenue, Dept. 525; Hattie, Birmingham MI; I. Magnin, Dept. 30.
Page 167: Claude Montana Collection at Bergdorf Goodman; Ultimo, Chicago; Neiman-Marcus, Dept. 39. Fendi Collection at Bergdorf Goodman; I. Magnin, Chicago; Neiman-Marcus, Dept. 73.
Pages 168-169: Yves Saint Laurent Collection at Saint Laurent Rive Gauche Boutiques, NYC; Washington DC; San Francisco.
Page 170: Valentino Collection at Valentino Boutique NYC; Valentino Boutique, Washington DC; Sakowitz, Dept. 48. Chloé Collection at Barney's; Nan Duskin. John Baldwin.
Page 171: Yves Saint Laurent Collection at Saint Laurent Rive Gauche Boutiques NYC; Washington DC; San Francisco. Claude Montana Collection at Bloomingdale's, Dept. 306; Frost Bros., Dept 520; Wilkes Bashford, San Francisco.
Page 172: Perry Ellis. Bloomingdale's, Dept. 525; Neiman-Marcus, Dept. 385; I. Magnin, Dept. 66. T-shirt, Hanes. Necklace, Marvella. Calvin Klein Scarves. Altman's; I. Magnin. Socks, Hot Sox. Bloomingdale's. Shoes, Capezio Ballet Makers. At all Capezio stores nationwide. Man's clothes are his own.
Page 174: Tank tops, Calvin Klein Underwear available at Bloomingdale's, Dept. 511; Marshall Field's, Dept. 9; Sanger Harris, Dept. 520. Bracelet, Isaac Manevitz for Ben-Amun. Panty stockings, Dorothy Jones for Gambit. Bloomingdale's; Marshall Field's. Shoes, Maud Frizon, NYC and Bal Harbour. Man's own clothes.
Page 175: Top at Bloomingdale's, Dept. 295; John Wanamaker, Dept. 4350; Kaufmann's, Dept. 558;

(Continued on page 260)

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FASHION INFORMATION

(Continued from page 259)

Sakowitz, Dept. 76; Bullock's, Dept. 380; Nordstrom, Dept. 34. Also at Woodward & Lothrop; Gidding-Jenny; Dayton's, Dept. 400; Macy's, San Francisco, Dept. 648. Pants available at Barney's, Dept. 46; John Wanamaker, Dept. 5156; Jordan Marsh, Boston, Dept. 4422. Pants also at Rogue International, Merrick NY; Kristopher & Co., Knoxville TN. Scarf at Altman's. Belt, Hermès at Bergdorf Goodman. Shoes, Capezio Ballet Makers. Available at all Capezio stores nationwide. Man's own clothes.

Page 176: Sweater available at Henri Bendel, Dept. 44; Garfinckel's, Dept. 46; Dayton's, Dept. 507; Neiman-Marcus, Dept. 385. . . . Skirt available at Bloomingdale's, Dept. 295; Neiman-Marcus, Dept. 37; Macy's, San Francisco, Dept. 648; Liberty House of Hawaii, Dept. 398. Scarf, Glentex. Watch, Rolex U.S.A. Sneakers, Keds. Bloomingdale's. Man's sweater, D. Cenci, NYC.

Page 177: *Inset:* Cotton top and skirt, Norma Kamali. Top, $28. Skirt, $24. Available at Macy's, Dept. 676; John Wanamaker, Dept. 4350; Robinson's, California, Dept. 80. Man's own clothes. *Large photo:* Model's own hat and shirt. Store information for pants, see page 175. Bead necklace, Esther Gallant. Pearl necklace, Marvella. Available at Macy's. Handkerchief, Echo Scarfs. Socks, Hot Sox. Bergdorf Goodman. Shoes, Capezio Ballet Makers. Available at all Capezio stores nationwide.

Pages 178-179: Armonia at The Montenapoleone Boutique at Lou Lattimore, Dallas. Sandals, Charles Jourdan. Charles Jourdan, Trump Tower, NYC; Charles Jourdan, Bal Harbour and Beverly Hills.

Page 180: Suit at Nordstrom, Dept. 74.

Page 181: Suit at Bloomingdale's, Dept. 387; Filene's, Dept. 388; Marshall Field's, Dept. 825; Hudson's, Dept. 390; I. Magnin, Dept. 219; Nordstrom, Dept. 74. Also at Kaufmann's, Dept. 568.

Pages 182-183: *Large photo:* Suit also available at Clapp and Treat, West Hartford CT; Rapid Transit Sportswear, State College PA. Black towel, Fieldcrest; Utica red and green towels, J. P. Stevens. *Inset:* Suit also available at Frills and Fantasies, Bridgeport CT; Jazz Rags, Atlanta; Lingerique, Troy MI; Mano's, Laguna Beach CA.

Pages 184-185: Hair, Sam McKnight.

Pages 186-187: Hair, Sam McKnight.

Pages 212-213: Wool/silk/nylon dress. Saks Fifth Avenue, Dept. 44; Rich's, Dept. 331; Jacobson's, Dept. 21. Dress also at John Wanamaker; Frost Bros., Dept. 520. Pins, Nonoo. Saks Fifth Avenue, NYC. Bracelet, Isabel Canovas. August at Bloomingdale's Cul-de-Sac. Stockings, Geoffrey Beene for Bonnie Doon. Shoes, Stuart Weitzman for Mr. Seymour/Martinique.

Page 214: Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Belt, Emanuel Ungaro. At Emanuel Ungaro Boutiques.

Page 215: Turnout at Saks Fifth Avenue, Dept. 361; Bullocks, Dept. 380; I. Magnin, Dept. 201. Earrings, Isabel Canovas. August at Bloomingdale's Cul-de-Sac. Boots, Garolini. Lord & Taylor; Soldati, Minneapolis MN.

Page 216: Calvin Klein. Saks Fifth Avenue, Dept. 315; Rich's, Dept. 338; Hudson's, Dept. 394; I. Magnin, Dept. 201. Gloves, Aldo and Ivo Portolano. Bonwit Teller; Neiman-Marcus. Panty stockings, Danskin. At fine stores nationwide. Shoes, Stuart Weitzman for Mr. Seymour/Martinique.

Page 217: Perry Ellis. Available at Henri Bendel, Dept. 43; Dayton's, Dept. 361; Sakowitz, Dept. 76; I. Magnin, Dept. 55. Belt, Barry Kieselstein-Cord. Henri Bendel; Ultimo, Chicago; Maxfield, Los Angeles. Panty stockings, by Perry Ellis for Trimfit. Shoes, Perry Ellis.

Page 218: Fabric available at Sewing Associates, NYC. Zoran wool gabardine pants, about $350. Bergdorf Goodman. Earrings, Cimabue. Bracelets, La Vie Parisienne. Henri Bendel.

Page 219: Fabric available at Sew Best, NYC. Calvin Klein linen pants, about $160. Bloomingdale's, Dept. 3090.

Pages 220-221: Makeup, Linda Cantello.

Pages 228-229: Earrings, Correll-Morin Studio. Detail, NYC.

Pages 230-231: Glasses also available at Au Courant Opticians, Palm Beach and Bal Harbour; Watergate Opticians, Washington DC; Eye to Eye Boutique, Laguna Beach CA.

Pages 232-233: *Left:* Riviera sunglasses. Lord & Taylor; Woodward & Lothrop; Sanger Harris, Dallas; May Co., Los Angeles. Earrings, Correll-Morin Studios. Henri Bendel; Craft and Folk Art Museum Shop, Los Angeles. . . . *Right:* Jacket at Saks Fifth Avenue, Dept. 45; Maillot, $52. June at Lina Lee, NYC and Beverly Hills. Earrings, Martha Sturdy, Canada. Henri Bendel; Saks-Jandel; Holt Renfrew of Canada. Sandals, Andrea Pfister. Saks Fifth Avenue.

Page 235: Fabric, silk Bengaline by Taroni. John Baldwin, Dept. 83; Swansons on the Plaza, Dept. 010; Neiman-Marcus, Dept. 50; Frost Bros., Dept. 530. Gloves, La Crasia. Bloomingdale's. Bracelet, Isaac Manevitz for Ben-Amun. Panty stockings, Evan-Picone. Shoes, Maud Frizon, NYC and Bal Harbour. Car courtesy of The Beverly Hills Company.

Page 236: Turnout also at Lingerie by Sands, Nashville TN; Exclusively Intimate, Palm Desert CA; Private Moments, Los Angeles CA. Earrings, Heady Designs by Hedy. Henri Bendel; Point of View, Shaker Heights and Rocky River OH. Shoes, Anne Klein. Bloomingdale's; Joseph's, Chicago and Beverly Hills. Car, courtesy of The Beverly Hills Company.

Page 238: *Photo right:* Wool/silk/viscose sweater. Viscose/cupro/silk skirt. Sakowitz, Dept. 48; Frost Bros., Dept. 690. Earrings, Wendy Gell. Victoria Falls, NYC; Divino, Boston. Dim Hosiery, NYC. *Photo left:* Viscose/cupro/silk turban, available late July at Valentino Boutique, NYC; Panache, Millburn NJ; Nan Duskin; The Twenty-Four Collection, Miami; Ultimo, Chicago; Suite 101, Beverly Hills. Earrings available at Soho Zoo, NYC.

Page 239: Sunglasses also at Rocklin Opticians, Montclair NJ; Eye to Eye Boutique, Laguna Beach CA.

Page 240: Blouse fabric, Abraham.

Page 241: Sunglasses also at Rocklin Opticians, Montclair NJ; Watergate Opticians, Washington DC; Eye to Eye Boutique, Laguna Beach CA.

Page 244: *Photo above:* Swimsuit, $31. Scandinavian Ski Shop, NYC. Goggles at Sporting Woman, NYC; Goldstock's Sporting Goods, Schenectady NY; Abercrombie & Fitch, Los Angeles. *Middle inset:* Cotton jersey T-shirt, $14. Barney's, Dept. 87. Cotton/polyester bathing trunks, $24. Available at all Brooks Brothers stores. Belt, Polo Ralph Lauren Leathergoods. *Below:* Cotton/Lycra solotard, $32. At all Capezio Stores nationwide. Cotton tank, $16. Bloomingdale's, Dept. 382. Dacron/cotton/Lycra shorts, $20. Stevi Brooks, Beverly Hills. Shoes, Capezio Ballet Makers. At all Capezio stores nationwide.

Page 246: Mary Jane Marcasiano cotton top, $140; shorts, $100; belt, $50. Available at Bloomingdale's. Sneakers, Etonic.

ALL PRICES APPROXIMATE

VOGUE PATTERNS

Back views, yardages, details of pp 218-219

Blouse: Vogue Pattern #8720, view B. Sizes 8-18. Size 10: 1⅝ yards of 44/45" fabric. $4.50. $5.50, Canada. Fabric available through Sewing Associates, 1440 Broadway, New York, NY 10036. Blouse: Very Easy Vogue Pattern #8552, View B. Sizes 8-18. Size 10: 1⅝ yards of 44/45" fabric. $3.50. $4.50, Canada. Fabric available through Sew Best, 1440 Broadway, New York NY 10036.

8720

8552

Sewing Tips: Blouse #8720: Insert ½ inch lace trim 2 inches from hem of sleeve. Matching scarf for both blouses: Measure and cut fabric 1½ yards in length (with print running the length of the fabric), 17 inches in width. Fold fabric in half length wise, right sides together. Stitch to form a tube shaped scarf with open ends. Turn right side out, press and fringe both ends. For lace inset in scarf: Set lace in 6 inches from hem of one side of scarf before stitching into tube shape.

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